# chandovallari

## A Handbook of Sanskrit Prosody

Dr. Sampadananda Mishra

# छन्दोवल्लरी

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Sri Aurobindo Society, Puducherry

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आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥

āparitoṣādviduṣāṁ na sādhu manye prayogavijñānam
balavadapi śikṣitānāmātmanyapratyayaṁ cetaḥ

Abhijñānaśākuntalam of Kalidasa, 1.2

Until the wise are satisfied, I do not consider my knowledge, which I present, to be perfect. The mind of men although well instructed, has no confidence in itself.

# Contents

# Preface

*Invested with a rhythm of higher spheres*
*The word was used as a hieratic means*
*For the release of the imprisioned spirit*
*Into communion with its comrade gods.*

Sri Aurobindo

Since time immemorial the Rishis and poets of the land once known as *Bhāratavarṣa,* and today as India, have consciously sought how language could be moulded and words, sounds and rhythms used to express the higher truths.It is this search that has led Sanskrit to its sculpted perfection.

One of the important and highly developed tools of perfection is *chandas* or metre. The word Chanda, derived from the root *chad*, literally meaning that which delights. And in Sanskrit there is no poetry without a *chandas*.

To understand and appreciate any poetical composition, a knowledge and a feel of *chandas* is essential. Says the poet Dandi, in his *Kāvyādarśa,* "the lore of *chandas* is the boat for those who desire to cross the deep ocean of poetry."

सा विद्या नौस्तितीर्षूणां गम्भीरं काव्यसागरम् ।

sā vidyā naustitīrṣuṇāṁ gambhīraṁ kāvyasāgaram

To express any experience, feeling or emotion, the appropriate *chandas* has to be chosen with great care, because each metre has its own mood and movement. While using a particular metre, says Kshemendra in his *Suvṛttatilaka,* "One has to see the *rasa*, the mood, the nature of description and the context."

काव्ये रसानुसारेण वर्णनानुगुणेन च ।
कुर्वीत सर्ववृत्तानां विनियोगं विभागवित् ॥

kāvye rasānusāreṇa varṇanānuguṇena ca
kurvīta sarvavṛttānāṁ viniyogaṁ vibhāgavit

In Sanskrit and in all Indian languages, the *chanda* is determined by the arrangement of short and long syllables. The large number of possible combinations has given rise to a large variety of *chandas*.

Sometimes the name of the *chanda* gives the clue to its movement. For example, *mandākrāntā* means 'slow moving'. Most of its syllables are long and heavy and it is ideal for expressing pathos. Kalidasa has used it beautifully in *Meghadūtam* where the lovelorn Yaksa asks the cloud to be a messenger to his beloved.

श्यामास्वाङ्गं चकितहरिणीप्रेक्षणे दृष्टिपातं
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्
हन्तैकस्मिन् क्वचिदपि न ते चण्डि साद्दश्यमस्ति ॥

śyāmāsvāṅgaṁ cakitahariṇīprekṣaṇe dṛṣṭipātaṁ
vaktrachāyāṁ śaśini śikhināṁ barhabhāreṣu keśān
utpaśyāmi pratanuṣu nadīvīciṣu bhrūvilāsān
hantaikasmin kvacidapi na te caṇḍi sādṛśyamasti

*I fancy to see your body in the priyangu creepers, your glances in the eyes of the bewildered female deer, the beauty of your face in the moon, your hair in the plumages of the peacocks, and the sportive movements of your eyebrows in the rivers. But, O misfortune! Nowhere in a single thing. O passionate one, does your likeness exist.*

Similarly, *tvaritagati* means 'fast gait' and contains many short syllables. Here is a description of a gopi's meeting with Krishna.The verse is taken from Gangadasa's *chandomañjarī*.

त्वरितगतिर्व्रजयुवतिस्तरणिसुता विपिनगता ।
मुररिपुणा रतिगुरुणा सहमिलिता प्रमदमिता ॥

tvaritagatirvrajayuvatistaraṇisutā vipinagatā
muraripuṇā ratiguruṇā sahamilitā pramadamitā

*The maiden of vrajapura, while wandering in the forest near the fast-flowing river Yamunā, became happy meeting Krishna, the master of the art of love.*



*Drutavilambita* means 'fast and slow'. This metre begins with short syllables at a fast pace and later adopts a slow and tardy rhythm using long syllables. Bhartrihari has used this metre in the following verse of his *Nītiśatakam*.

विपदि धैर्यमथाभ्युदये क्षमा
सदसि वाक्पटुता युधि विक्रमः ।
यशसि चाभिरुचिर्व्यसनं श्रुतौ
प्रकृतिसिद्धमिदं हि महात्मनाम् ॥

vipadi dhairyamathābhyudaye kṣamā
sadasi vākpaṭutā yudhi vikramaḥ
yaśasi cābhirucirvyasanaṁ śrutau
prakṛtisiddhamidaṁ hi mahātmanām

*Eloquence in the assembly; in the field*
*The puissant arm, the lion's heart; proud looks*
*Unshaken in defeat; but modest-kind*
*Mercy when victory crowns; passionate for books*
*High love of learning; thoughts to fame inclined;–*
*These things are natural to the noble mind.*

At times the names of the *chandas* are derived from Nature. For example, '*bhujaṅgaprayāta*' is named after the serpent and its rhythm has a zigzag movement. Shankaracharya has written his *Bhavānyaṣṭakam* in this metre.

न तातो न माता न बन्धुर्न दाता
न पुत्रो न पुत्री न भृत्यो न भर्ता ।
न जाया न विद्या न वृत्तिर्ममैव
गतिस्त्वं गतिस्त्वं त्वमेका भवानि ॥

na tāto na mātā na bandhurna dātā
na putro na putrī na bhṛtyo na bhartā ।
na jāyā na vidyā na vṛttirmamaiva
gatistvaṁ gatistvaṁ tvamekā bhavāni ।।

*Neither father, nor mother, nor friend, nor giver, nor son, nor daughter, nor servant, nor master, nor wife, nor learning, nor occupation have I. You alone, O Bhavani, are my refuge.*

*Śārdūlavkrīḍita* means 'the play of the tiger' and is a typical representation of the leaps of a tiger. There is first a long leap followed by a break, provided by the caesura after the 12th syllable, and then a short leap.

रे रे चातक सावधानमनसा मित्र क्षणं श्रूयताम्
अम्भोदा बहवो हि सन्ति गगने सर्वे तु नैतादृशाः ।
केचिद् वृष्टिभिरार्द्रयन्ति वसुधां गर्जन्ति केचिद् वृथा
यं यं पश्यसि तस्य तस्य पुरतो मा ब्रूहि दीनं वचः ॥

re re cātaka sāvadhānamanasā mitra kṣaṇaṁ śrūyatām
ambhodā bahavo hi santi gagane sarve'pi naitādṛśāḥ
kecid vṛṣṭibhirārdrayanti vasudhāṁ garjanti kecid vṛthā
yaṁ yaṁ paśyasi tasya tasya purataḥ mā brūhi dīnaṁ vacaḥ

*O rainlark, rainlark, flitting near the cloud,*
*Attentive hear, winged friend, a friendly word.*
*All vapours are not like, the heavens that shround*
*Darkening; some drench the earth for noble fruit,*
*Some are vain thunderers wandering by with bruit:*
*Sue not to each thou seest then, O bird;*
*If humbly entreat thou must, let few have heard.*

Though these are some interesting insights into Sanskrit metres, there is no hard and fast rule. The same *chanda* is often used to depict different moods, and different *chandas* can express the same mood. It all depends on the inspiration and the mastery of the poet.

*Chandovallarī* is an attempt to introduce and explain the structure of the principal *chandas* of Sanskrit prosody. More importantly it attempts to give a direct feel and a living experience of the various *chandas*.

We acknowledge the contributions of Thakur Prasad ji and Shami Sen who have helped in the preparation of the book.

*Vijay*

# Introduction

Almost all *padyakāvyas* or poetical compositions in Sanskrit follow a metrical pattern. Therefore to understand and appreciate them a knowledge of metrics or *chandas* is essential. The current work aims to serve as an introduction to the main Sanskrit metres. The examples given and the several indexes provided will enable interested readers to become familiar with the commonly used metres and identify them.

There are three main sections. Section one explains the place of *chandas* in Indian literature, the history of *chandas* and *chandaśāstras,* the classification of *chandas* and the rules governing them. Section two deals with nineteen major and well-known metres along with explanations and examples collected from various sources. Each *śloka* is followed by an English translation. This section begins with a verse of Valmiki, believed to be the first poet or *ādikavi*, as an example of *anuṣṭup* metre, and ends with a verse of Kalidasa, one of the greatest poets of Sanskrit literature, as an example of *sragdharā*.

In section three there are several appendixes. The first appendix gives the list of 26 genera or classes of *chandas*. The second appendix contains the alphabetical list of *gaṇas* or syllabic feet. The third appendix is an alphabetical list of the names of 121 *chandas.* The fourth appendix presents the explanation of all the 121 *chandas* along with their definitions and scheme of *gaṇas*. The second, third and the fourth appendixes are all interlinked. The fifth appendix has a note on *mātrā chandas* or metres regulated by syllabic instants. Apart from these five appendixes this section also has indexes to the names of the *chandas* and thier meanings, examples to illustrate all varieties of *upajāti* metre, all the sources from which examples appearing in the book are taken, all the *ślokas* appearing in this book and a list of books referred to in this presentation.

*Sampadananda Mishra*

## SIGNIFICANCE OF CHANDAS IN THE LIGHT OF SRI AUROBINDO

**Introduction**

Acharya Durga writes in his commentary on *Nirukta* (7.2) of Yaskacharya: "No speech takes place without *chanda*", (*nācchandasi vāguccarati*). The same point is further elaborated by Acharya Bharata who says in his *Nāṭyaśāstra* (14.15): "No speech is possible without *chanda* and a *chanda* without speech is also equally impossible", (*chandohīno na śabdo'sti na chandaḥ śabdavarjitam*). Thus, one gathers from this that *chanda* is as important as speech itself. But what exactly is a *chanda*? *Ṛgveda* (1.164.24) says that all the seven *chandas* are measured by syllables, (*akṣreṇa mimate saptavāṇīḥ*). Supported by this Katyayana defines *chanda* in his *Ṛksarvānukramaṇī* as "measurement of syllables", (*yad-akṣara-parimāṇaṁ tat chandaḥ*). The following words of Sri Aurobindo's add more clarity to the above statement of Katyayana. He says that a *chanda* or metre means "a fixed and balanced system of the measures of sound, *mātrā* ..."[1] It is the "ordered measures of the poetic spirit"[2] and is the "right physical basis for the poetic movement."[3]

A metre is generally regulated by several elements such as, the number of metrical lines, number of syllables and their arrangement or the number of syllabic instants, the arrangement of pauses etc. In the case of Sanskrit *chandas* or metres it is seen that the main principle governing the metres of the Vedas is measurement by number of syllables. This was also extended to the classical Sanskrit metres. However, they differ in many cases from those of Vedic metres where it is the number of syllables that matters. But in classical Sanskrit metres, the arrangement of syllables by short and long, plays an important role. In Vedic Sanskrit it is not necessary that all *gāyatrī chandas* should have the same arrangement of syllables, but the number of syllables should be same in all quarters.



In classical Sanskrit the metres regulated by number of syllables (*akṣaravṛttas*) are divided into three categories such as, *samavṛttass* or metres having same number of syllables in each line with same arrangement; *ardhasamavṛttas* or metres where each alternate line has same arrangement of sounds; *viṣamavṛttas* or metres having uneven stanzas with different arrangements. Based on arrangement of syllables, one particular metre differs from another. Thus, we have a large variety of metres. In case of the above metres if any quarter of a metre has one or two syllables less or more than the prescribed number then the metre is considered to be defective. This is called *chandobhaṅga* (or breaking the rules of the metre) which is not permitted by prosodians. But in the case of Vedic metres the absence or excess of one or two syllables in a quarter of any *chanda* is neither considered to be a defect nor by that does a *chanda* change into another. So, the *Aitareyabrāhmaṇa* (1.6) says, *na vā ekākṣreṇa chandāṁsi viyanti na dvābhyām*, and *Kauṣitakībrāhmaṇa* (27.1) adds, *na hyekākṣareṇa anyacchando bhavati na dvābhyām*. But to recognise the places where more or less syllables occur the Vedic prosodians used some terms before the name of the *chanda*. For example, in a *gāyatrī* metre, if one syllable is less in a quarter then it is called *nicṛd gāyatrī*, if two syllables are less then it is *virāṭ gāyatrī*; if one syllable is more it is called *bhurik gāyatrī*, if two syllables are more then it is *svarāṭ gāyatrī*. So is the case with other metres as well. The Vedic prosodians have also prescribed how to fill the metre by means of *vyūha* (which ordinarily implies breaking *sandhi* in case of *ya* and *va*). For example, the first line of the famous *gāyatrīmantra* (*tat savitur vareṇyam*) has one syllable less. So to fill it, one can break *ya* in *vareṇyam*into *i* and *a* or *i* and *ya* and instead of *vareṇyam*, one can chant *vareṇi-am* or *vareṇi-yam*. These are some cases where Vedic metres are more flexible than those of classical ones.

Apart from the *akṣaravṛttas*, the classical Sanskrit has also another metre called *jātivṛtta* or *mātrāvṛtta* which is absent in Vedic literature. Here, the metre is regulated not by the number of

syllables but by the syllabic instants or *mātrās*. *āryā* and *vaitālīya* are considered to be the two main varieties of *mātrāvṛttas*.

This, in short, is a brief outline of the Sanskrit metres both Vedic and classical.

Now with regard to metres, several questions may come to mind such as: what do we demand from the metres? Are metres artificial or natural? Is there any greater significance of the metres than their physical compositions? What do different arrangements stand for? etc. In ancient texts on the *chandas*, we do not find much helpful answer to these questions. But Sri Aurobindo's views on the subject provide some deep insights into the understanding of real significance of the *chandas*.

### *Chandas* : The most Natural Mould of Expression

*Chanda* or metre is an essential part of poetry. It is this part that makes poetry differ from prose. In prose intonation is flat. But poetic intonation, as Sri Aurobindo observes, has "with it a heightened or gathered intensity of language, a deepened vibrating intensity of rhythm, an intense inspiration in the thought substance."[4] With these elements poetry is capable of lifting us "to a higher scale of consciousness which expresses things common with uncommon power of vision and of utterance." *Chanda* is a "spontaneous form" of this uncommon power.

Sri Aurobindo observes that there is "a greater natural power" and "intenser value of sound" inherent within the metrical forms. He says : "Metre, on the contrary, is the most natural mould of expression for certain states of creative emotion and vision, it is much more natural and spontaneous than a non-metrical form, the emotion expresses itself best and most powerfully in a balanced rather than in a loose and shapeless rhythm."[5] This is the reason why ancient Indians expressed everything including science, philosophy, law etc., in metrical forms.

Metrical forms, of course, help the memory because they have an easy durability inherent in them. But this is not the only reason why ancient Indians were fond of metrical forms. They were



able to memorise aslo huge passages of prose from *Brāhmaṇa* texts as accurately as the metrical hymns in the Vedas and Upanishads. So for them, metre was something deeper than its physical form. Sri Aurobindo makes it very clear when he says: "The tradition of metre is not a vain and foolish convention followed by the great poets of the past in primitive ignorance unconscious of their own bondage, it is in spite of its appearance of human convention a law of Nature, an innermost mind-nature, a highest speech-nature."[6]

### The *Chandas* and Creation

All creations have a base to proceed on. This base is constituted with oneness and sameness and a superstructure of diversity. There is the possibility of a highest creation only when there is an intense power of basic unity and sameness constituting the supporting base for the "intensest power of appropriate and governed diversity". Similarly in poetic speech, a metre gives this intense power of basic unity and sameness, and the rhythmic vibration in a metre gives the "intensest power of expressive diversity." The ancient Rishis were aware of these facts, and to them metre was not a lifeless formal construction but a fact of reproduction of great creative world-rhythms.

Bhartrihari, a grammarian-philosopher of 6th century A.D., says in his *Vākyapadīya* (1.121) that "this universe came forth from the *chandas* only", *chandobhya eva prathamametad viśvam vyavartata*. This statement of Bhartrihari has an echo in Sri Aurobindo who was convinced that there is a subtle truth in the "fixed and recurring measures of sound". He believed like the Vedic Rishis that "the spirit of creation framed all movements of the world by *chandas*, in certain fixed rhythms of the formative word, and it is because they are faithful to cosmic metres that the basic world movements unchangingly endure. A balanced harmony maintained by a system of subtle recurrences is the foundation of immortality in created things, and metrical movement is simply creative sound grown conscious of this secret of its own powers."[7]

## A True Picture of *Chandas*

Sri Aurobindo draws "a parallel between the elements of Man and the elements of Metre" when he gives a true picture of a metre. He says that in man there is the outward food plasm and within it there is the vital or sensational man. Within the vital man there is the emotional or impressional man and further within that there is the intellectual man who governs the others. Again, within him there is the delight of the Spirit and within this delight there sits the Spirit itself, the Lord of all these. In metre also similar elements exist. Sri Aurobindo explains that the quantitative or accentual arrangement forms the body of a metre. Within this body there lies the sensational element which deals with the arrangement of pauses and sounds, such as assonance, alliteration, composition of related and varying letters etc. Within this there is the pure emotional movement of the verse. Within these three elements (the body, the sensational element and the emotional movement of the verse), there is the intellectual element which brings the element of restraint, management and subordination to the law of harmony. This element is the driver of the chariot of sound. Without this the harmony is not possible in a verse. Again, there is the poetic delight and within this delight there is the spirit. This spirit is an unanalysable reality behind metre, style and diction, and this is the element which distinguishes one poet from another. The august poetic delight is the outflow of this "mighty spirit, its sense of life and power and its pleasure in the use of that power with no ulterior motive beyond its own delight."[8]

## Significance of Different Arrangements of Sounds in *Chandas*

Among all important elements of a metre different arrangements of sounds occupy a significant place. Sri Aurobindo observes that different arrangements of sounds have different spiritual values. He says that these arrangements "tend to produce by virtue of the fixed succession of sounds a fixed spiritual atmosphere and a given type of emotional exaltation, and the mere creative power of sounds though a metrical thing is yet mean to spirit, is very great on the material but ascending in force through the moral and intellectual, it culminates on the emotional plane. It is a factor of first importance in music and poetry."[9]



Therefore, Sri Aurobindo says that when we speak of a particular metre "we are speaking of a certain spiritual force working through emotion into the material shape of a fixed mould of rhythmical sound which obeys both in its limiting sameness and in its variations the law of the spirit within."[10]

## *Chandas*: the gate of inspiration

According to Sri Aurobindo, for a poet, "management of metre is the gate of his inspiration and law of his success." As long as a poet does not have a right metrical mood, the ideas and feelings "will not run into the right form, the words will not take their right places, the syllables will not fall into a natural harmony." It is only when a poet finds a right metre suitable to the spirit and emotion of the poetry he is creating, that everything fits in place. In Sri Aurobindo's words: "Ideas and words come rapidly and almost as rapidly take their places, as in a well-ordered assembly where everyone knows his seat."[11] There should not be any sort of effort to create the metre and it should be a spontaneous movement. Sri Aurobindo says that "when the metre has to be created with effort, everything else has to be done with effort, and the result has to be worked on over and over again before it satisfies."[12]

## Conclusion

The above views of Sri Aurobindo not only provide new guidelines to the study of *chandas*, but also reveal the secret truth of *chandas* and throw a new light, a new vision on the world of poets and poetry.

*Sampadananda Mishra*

***References***


1. Sri Aurobindo : "The Future Poetry", *SABCL*. Vol. 9, p.17
2. *ibid.*, p.153
3. *ibid.*, p.18
4. Sri Aurobindo : " Collected Poems", *SABCL*. Vol. 5, p.368
5. Sri Aurobindo : "The Future Poetry", *SABCL*. Vol. 9, p.392
6. Sri Aurobindo : "Collected Poems", *SABCL*. Vol.5, p.369
7. Sri Aurobindo : "The Future Poetry", *SABCL*. Vol. 9, p.19
8. Sri Aurobindo : "The Supplement", *SABCL*. Vol. 27, p.86
9. *ibid.*, p.87
10. *ibid.*
11. *ibid.*
12. *ibid.*, p.88


## Section I
## Chandas and their Basic Principles

## Section I

### 1.1. Introduction

The vast body of Sanskrit literature, which we have with us today, is the legacy of *Rishis* both ancient and modern. It is an inexhaustible wealth of inspiration for the student of poetic metres.

The study of metrics has a long tradition as an important branch of Vedic learning. The text that deals with the rules of metrics is called *chandaśāstra* and is one of the six *Vedāṅgas* or limbs of the Vedas.[1]

The *chanda* itself is considered by the eminent grammarian, Panini, as the two legs of the Vedas.[2]

#### 1.1.1. *Chandaśāstra and texts on chanda*

The *chandaśāstra* is said to be the first systematic treatise on *chandas*. It was written in about 150 B.C. by Pingalacharya.[3]

According to the 'History of Indian Literature', the *Śāṅkhyāyana-śrautasūtra* contains several chapters on prosody. Other Sanskrit texts dealing with prosody or metrics are *Ṛgveda-prātiśākhya*, Katyayana's *Anukramaṇis* and *Nidānasūtra* related to *Sāmaveda*.[4]

Apart from these, chapters 14, 15 and 32 of Bharata's *Nāṭyaśāstra* and chapters 328-335 of *Agnipurāṇa* also deal with the metrics.

Among the later works on metrics (1) *Śrutabodha* of Kalidasa (2nd cent. A.D.), (2) *Suvṛttatilaka* of Kshemendra (11th cent. A.D.), (3) *Chandomañjarī* of Ganga Dasa (12th cent. A.D.), and (4) *Vṛtta-ratnākara* of Kedara Bhatta (15th cent. A. D.) are important.

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1. śikṣā kalpo vyākaraṇaṁ niruktaṁ chandasāṁ cayaḥ
   jyotiṣāmayanaṁ caiva vedāṅgāni ṣaḍeva tu
   *Ṛgvedabhāṣyabhūmikā* of Sayanacharya
2. chandaḥ pādau tu vedasya, *Pāṇinīyaśikṣā*, 41
3. *History of Indian Literature*, M. Winternitz, Vol. 3, p. 32
4. *Ibid*. Vol. 3, p. 31; Vol. 3, p. 269

Following are some minor works on prosody or metrics:

1. *Chandakaustubha* of Radhadamodara and Baladeva Vidya Bhusana (19th Cent. A.D.)
2. *Chando'nuśāsana* of Jayakirti (10th Cent. A.D.)
3. *Chando'nuśāsana* of Hemachandra (12th Cent. A.D.)
4. *Chandaśekhara* of Rajashekhara (11th Cent. A.D.)
5. *Chandovīciti* of Janashraya (6th Cent. A.D.)
6. *Svayambhūcchandaḥ* of Svayambhu (9th Cent. A.D.)
7. *Vāṇībhūṣṇa* of Damodara Mishra (15th Cent. A.D.)
8. *Vṛttaratnāvalī* of Venkatesha (16th Cent. A.D.)
9. *Vṛttajātisamuccaya* of Virahanka (10th Cent. A.D.)
10. *Vṛttamauktika* of Chandrasekhara (17th Cent. A.D.)

In this work we have referred to *Chandomañjarī* of Ganga Dasa. This is a very popular work on metrics in which the author has dealt with almost all popular *chandas* used by classical poets. Following in the footsteps of Pingalacharya, Ganga Dasa's work is very systematic and well-presented.

1.1.2. *Use of chandas*

Regarding the use of *chandas* it is seen that in the Vedas there are seven[5] major *chandas* used by the Rishis. They are:

1. गायत्री *gāyatrī* (24 syllables)
2. उष्णिक् *uṣṇik* (28 syllables)
3. अनुष्टुप् *anuṣṭup* (32 syllables)
4. बृहती *bṛhatī* (36 syllables)
5. पङ्क्तिः *paṅktiḥ* (40 syllables)
6. त्रिष्टुप् *triṣṭup* (44 syllables)
7. जगती *jagatī* (48 syllables)

Apart from these, we also have references of seven more metres used in the Vedas. They are:

5. gāyatryuṣṇiganuṣṭubbṛhatīpaṅktistriṣṭubjagatyai, *Atharvaveda*, 19.21.1



1. अतिजगती *atijagatī* (52 syllables)
2. शक्वरी *śakvarī* (56 syllables)
3. अतिशक्वरी *atiśakvarī* (60 syllables)
4. अष्टिः *aṣṭiḥ* (64 syllables)
5. अत्यष्टिः *atyaṣṭiḥ* (68 syllables)
6. धृतिः *dhṛtiḥ* (72 syllables)
7. अतिधृतिः *atidhṛtiḥ* (76 syllables)

Maharsi Valmiki has used sixteen different *chandas* in the Ramayana.They are:

1. अनुष्टुप् *anuṣṭup*
2. इन्द्रवज्रा *indravajrā*
3. उपेन्द्रवज्रा *upendravajrā*
4. वंशस्थः *vaṁśasthaḥ*
5. इन्द्रवंशा *indravaṁśā*
6. वैश्वदेवी *vaiśvadevī*
7. प्रहर्षिणी *praharṣiṇī*
8. रुचिरा *rucirā*
9. वसन्ततिलकम् *vasantatilakam*
10. पुष्पिताग्रा *puṣpitāgrā*
11. अपरवक्त्रम् *aparavaktram*
12. सुन्दरी *sundarī*
13. औपछन्दसिकम् *aupachandasikam*
14. भुजङ्गप्रयातम् *bhujaṅgaprayātam*
15. उपजातिः *upajātiḥ*
16. मालिनी *mālinī*

Maharsi Vyasa, in his Mahabharata, has used eighteen types of *chandas*. The names of the *chandas* are:-

1. अनुष्टुप् *anuṣṭup*
2. इन्द्रवज्रा *indravajrā*
3. उपेन्द्रवज्रा *upendravajrā*
4. रथोद्धता *rathoddhatā*
5. शालिनी *śālinī*
6. वंशस्थः *vaṁśasthaḥ*
7. इन्द्रवंशा *indravaṁśā*
8. भुजङ्गप्रयातम् *bhujaṅgaprayātam*
9. द्रुतविलम्बितम् *drutavilambitam*
10. प्रहर्षिणी *praharṣiṇī*
11. रुचिरा *rucirā*
12. वसन्ततिलकम् *vasantatilakam*
13. मालिनी *mālinī*
14. पञ्चचामरम् *pañcacāmaram*
15. शार्दूलविक्रीडितम् *śārdūlavikriḍitam*
16. पुष्पिताग्रा *puṣpitāgrā*
17. अपरवक्त्रम् *aparavaktram*
18. प्रमाणिका *pramāṇikā*

In the classical period there developed a great number of *chandas* numbering approximately two hundred and fifty.

## 1.2. Rules of Chandas

This section deals with the technical terms in *Chandaśāstra* and the essential rules relating to *chandas*.

### 1.2.1. *Chanda or Metre*

Literary compositions (*kāvyas*) in Sanskrit may be in the form of prose (*gadya*) or in the form of verse (*padya*). A poetical stanza or verse in Sanskrit is called *padya*. Generally a *padya* or verse contains four *pādas* or quarters or metrical lines.

Sanskrit verses are classified into groups and sub-groups according to-

(a) the number of syllables or syllabic instants they contain in each quarter and

(b) the position or placement of short or long syllables within the verse.

Such groups and sub-groups are called *chandas.*

### 1.2.2. *Padya or Verse*

As mentioned above any metrical composition in Sanskrit is called a *padya* or verse.

### 1.2.3. *Pāda or Quarter*

All verses in Sanskrit contain four lines. Each line is called a *pāda* or quarter. The first two *pādas* form the first half of a verse and the remaining two *pādas* form the last half of the verse.

A *pāda* or quarter is regulated either by number of syllables (*akṣara*) or by the number of syllabic instants (*mātrā*).

### 1.2.3.1. *Akṣara or Syllable*

*Akṣara* is as much a word as can be pronounced distinctly at one go or by one effort of the voice. So a vowel with or without one or more consonants is considered as one syllable.

A syllable can be short (*laghu*) or long (*guru*), depending on whether its vowel is short or long.



### 1.2.3.1.a. *Laghu or Short Syllables*

The vowels अ (*a*), इ (*i*), उ (*u*), ऋ (*ṛ*) and ऌ (*ḷ*) are short. Whenever any of these is used in a verse separately or with one or more consonants, it will be considered as a short syllable. For example, क (*ka*), कि (*ki*), etc. are short syllables.

The crescent sign ( ˘ ) is used to represent a short syllable in scansion and metrical analysis.

### 1.2.3.1.b. *Guru or Long Syllables*

The vowels आ (*ā*), ई (*ī*), ऊ (*ū*), ॠ (*ṝ*), ए (*e*), ऐ (*ai*), ओ (*o*), औ (*au*) are long. Whenever any of these is used in a verse separately or with one or more consonants, it will be considered as long. For example, का (*kā*), की (*kī*), etc. are long syllables.

The horizontal bar ( ¯ ) is used to represent a long syllable in scansion and metrical analysis.

However, a short vowel becomes long under three conditions given below.[6]

(a) If a vowel is followed by an *anusvāra*. For example, कं (*kaṁ*), गं (*gaṁ*), etc.

(b) If a vowel is followed by a *visarga*. For example, कः (*kaḥ*), गः (*gaḥ*), etc.

(c) If a vowel is followed by a conjunct consonant. For example, गन्ध (*gandha*). Here, even though *ga* is short, it has to be considered as long because it is followed by the conjunct consonant न्ध (*ndha*). While counting the syllables, ग (*ga*) and न् (*n*) should be counted together as गन् (*gan*) and ध (*dha*) as a separate syllable.

At the end of a quarter a short syllable can be considered as long and a long syllable short as per the requirement of the *chanda.*

As illustration we present a verse (*Chandomañjarī*, 2.8.5) in *anuṣṭup* metre showing its scansion into long and short syllables.

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6. sānusvāraśca dīrghaśca visargo ca gururbhavet
varṇaḥ saṁyogapūrvaśca tathā pādāntago'pi vā
*Chandomañjarī*, 1.11

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
पुनातु भक्तिरच्युता सदाऽच्युताङ्घ्रिपद्मयोः ।
श्रुतिस्मृतिप्रमाणिका भवाम्बुराशितारिका ॥

punātu bhaktiracyutā sadā'cyutāṅghripadmayoḥ
śrutismṛtipramāṇikā bhavāmburāśitārikā

### 1.2.3.2. *Mātrā or Metrical Unit*

A unit of metrical quantity is called a *mātrā*, or 'instant'. A *mātrā* or 'instant' denotes the time required to utter a short vowel. All short vowels are regarded as consisting of one *mātrā*. All long vowels and dipthongs are regarded as consisting of two *mātrās*.

For example, the word तप ( *tapa* ) contains two (1+1) *mātrā*s because there are two short vowels त् + अ , प् + अ *(t+a, p+a)*. The word ताप (*tāpa*) contains three (2+1) *mātrās* because there is one long vowel and one short vowel त् + आ , प् + अ (*t+ā, p+a*).

### 1.2.4. *Verse Classification*

All *padya*s or verses in Sanskrit are classified as either *vṛtta* or *jāti*.

### 1.2.4.1. *Vṛttattachanda*

A *vṛttattachanda* is that which is regulated by the number and positions of syllable in each *pāda* or quarter.

*Vṛttattachanda* is further sub-divided into three categories, such as:

(a) *samavṛtta* or even metres
(b) *ardhasamavṛtta* or half-even metres
(c) *viṣamavṛtta* or uneven metres

### 1.2.4.1.a. *Samavṛtta or Even Metres*

Verses in which the quarters contain an equal number of syllables are called *samavṛtta. anuṣṭup, indravajrā* etc. are examples of this type.



The prosodians divide verses of this type into twenty-six genera,[7] according to the number of syllables in each of the four *pādas* or quarters. This number varies from one to twenty-six. Each of these genera has specific name. For example, the general name for metres with eight syllables is *anuṣṭup* and for metres with eleven syllables, *triṣṭup*. Each one of the genera again contains many species according to the combination of short or long syllables. For example, *anuṣṭup* has many common varieties, such as *citrapadā, māṇavakam, vidyunmālā, samānikā, pramāṇikā,* etc. etc.

In a similar way, all other genera of metres have species of their own.

All *samavṛtta* metres containing more than twenty-six syllables in each *pāda* are classified under a 27[th] genus named *daṇḍaka*, which may have up to 999 syllables in each *pāda*.[8]

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7. For the names of these genera see Appendix – 1

8. An example of a verse having 54 syllables in each quarter.
प्रचलितकरिकृत्तिपर्यन्तचञ्चन्नखाघातभिन्नेन्दुनिःस्यन्दमानामृतज्योतिजीवत्कपालावलीमुक्तचण्डावृहासत्रसद्भूरिभूतप्रकृत्त-स्तुतिश्वसदसितभुजङ्गभोगाङ्गदग्रन्थिनिष्पीडनस्फारफुल्लत्फणापीठनिर्यद्विषज्योतिरुज्जृम्भणोड्डामरव्यस्तविस्तारिदोः-खण्डपर्यासितक्ष्माधरम् ।
ज्वलदनलपिशङ्कनेत्रच्छटासाटमीमोत्तमाङ्गभ्रमिप्रस्तुतालातचक्रक्रियास्यूतदिग्रागमुत्तुङ्गखट्वाङ्गकोटिध्वजोद्भूति-विक्षिप्ततारागणं प्रमुदितकटपूतनोत्तालवेतालतालस्फुटत्कर्णसम्भ्रान्तगोरोघनाश्लेषहृष्यन्मनत्र्यम्बकानन्दिवस्ताण्डवं देवि भूयादभीष्ट्यै च हृष्ट्यै च नः ॥

*Mālatīmādhava* of Bhavabhuti, V.23

Oh goddess, may the dance of you two be for our welfare and joy – the dance, in which your praise is commenced by the various creatures terrified by the fierce and loud laughter of the rows of skulls revived by the dropping upon them of the nectar flowing from the moon pierced by the strokes of the nails protruding from the skirts of the elephant-hide moved about; in which the mountains are hurled off by your spreading arms; poisonous flames issuing forth from the broad hoods widely extended in consequence of the firm pressing of the armlet-like coils of the universe are connected by the fiery circle, as of a firebrand, traced out by your whirling head rendred frightful by its being covered over with the mass of flames issuing from the eye tawny on account of the fire blazing in it; in which the constellations of the stars are tossed about by the flapping of the banner attached to the lofty point of your stab, and which brings delight to Shiva who is pleased at heart by the close embrace of Gauri appalled by her ears being stunned by the clapping of the hands of the frantic *vetalas* and the delighted ghosts and goblins.

### 1.2.4.1.b. *Ardhasamavṛtta or Half-even Metres*

Verses in which the alternate quarters have the same structure, i.e. when the first quarter is similar to the third quarter and the second to the fourth, they are called *ardhasamavṛttas*.

No division of this type into genera and species is practicable.

The following are the metres of this type:

1. उपचित्रम् *upacitram*
2. वेगवती *vegavatī*
3. हरिणप्लुता *hariṇaplutā*
4. अपरवक्त्रम् *aparavaktram*
5. वैतालीयम् *vaitālīyam*
6. पुष्पिताग्रा *puṣpitāgrā*
7. सुन्दरी *sundarī*
8. द्रुतमध्या *drutamadhyā*
9. भद्रविराट् *bhadravirāṭ*
10. केतुमती *ketumatī*
11. आख्यानकी *ākhyānakī*
12. विपरीतपूर्वा *viparītapūrvā*
13. परामती *parāmatī*
14. कौमुदी *kaumudī*
15. मञ्जुसौरभम् *mañjusaurabham*
16. माकल्भारिणी *mākalbhāriṇī*

The following verse (*Chandomañjarī*, 3.1) in *upacitrā* metre is an example of *ardhasama* type of metre.

*स स स ल ग भ भ भ ग ग
मुरवैरिवपुस्तनुतां मुदं हेमनिभांशुकचन्दनलिप्तम् ।
स स स ल ग भ भ भ ग ग
गगनं चपलामिलितं यथा शारदनीरधरैरुपचित्रम् ॥

muravairivapustanutāṁ mudaṁ
hemanibhāṁśukacandanaliptam
gaganaṁ capalāmilitaṁ yathā
śāradanīradharairupacitram

### 1.2.4.1.c. *Viṣamavṛtta or Uneven Metres*

Verses in which all the quarters are dissimilar from the point of view of number and placement of syllables, are called *viṣamavṛttas*. Here also there is no division into genera and species.

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* For the understanding of these characters see the section 1.2.6 of this book.



Following are the metres of this type.

1. उद्गता *udgatā*
2. सौरभकम् *saurabhakam*
3. ललितम् *lalitam*
4. वक्त्रम् *vaktram*
5. पथ्यावक्त्रम् *pathyāvaktram*

The following verse (*Chandomañjarī*, 4.1) in *udgatā* metre is an example of *viṣamavṛtta*.

स ज स ल न स ज ग
विललास गोपरमणीषु तरणितनया प्रभोद्गता ।
भ न भ ग स ज स ज ग
कृष्णनयनचकोरयुगे दधती सुधांशुकिरणोर्मिविभ्रमम् ॥

vilalāsa goparamaṇīṣu
taraṇitanayā prabhodgatā
kṛṣṇanayanacakorayuge
dadhatī sudhāṁśukiraṇormivibhramam

### 1.2.4.2. *Jāti*

In this kind of metre the quarters are regulated by the *mātrās* or syllabic instants. The most widely known metre of this kind is *āryā* which has nine varieties, viz:

1. पथ्या *pathyā*
2. विपुला *vipulā*
3. चपला *capalā*
4. मुखचपला *mukhacapalā*
5. जघनचपला *jaghanacapalā*
6. गीति *gīti*
7. उपगीति *upagīti*
8. उद्गीति *udgīti*
9. आर्यागीति *āryāgīti*

Other metres of this type are *vaitālīya* and *mātrāsamaka.*

### 1.2.5. *Yati or Metrical Pause*

The metrical pause in Sanskrit is called *yati* or *virāma*. This metrical pause is of two types, the sentential pause and the harmonic pause.

#### 1.2.5.1. *Sentential Pause*

The sentential pause occurs at the end of the hemistich i.e. at the middle of a verse and again at the end. The pause at the end of the hemistich is marked by a single vertical line ( । ) called half pause and at the end of the verse by two vertical lines ( ॥ ) called full pause.

#### 1.2.5.2. *Harmonic Pause*

The harmonic pause, technically called caesura, occurs after some particular syllables within the quarter of a verse. It varies from metre to metre. For example in *śikhariṇī* metre the harmonic pause occurs after 6th and 17th syllables of each quarter. In *śārdulavikrīḍitam* it occurs after 12th and 19th syllables of each quarter.

### 1.2.6. *Scanning of the Chandas*

When a verse is scanned, it is split into constituent syllables, long or short. However, for the purpose of classification and concise definition of the *chandas*, the Sanskrit prosodians use groups of syllables called *gaṇas.*

#### 1.2.6.1. *Gaṇa*

In metres regulated by syllables, each metrical line or quarter of a verse is divided into groups of three syllables each. Each group is distinguished from the others by its own particular arrangement of syllables. These groups are called *gaṇas* or syllabic feet.



##### 1.2.6.1.a. *Classification of gaṇas*

There are eight *gaṇas* used by Sanskrit prosodians. They are:

| | |
|---|---|
| न गण | *na gaṇa* |
| य गण | *ya gaṇa* |
| र गण | *ra gaṇa* |
| त गण | *ta gaṇa* |
| म गण | *ma gaṇa* |
| भ गण | *bha gaṇa* |
| ज गण | *ja gaṇa* |
| स गण | *sa gaṇa* |

##### 1.2.6.1.b. *Description of gaṇas*

(a) Where all three syllables are short it is called '*na*' *gaṇa.*

(b) Where the 1st syllable is short and the other two are long it is '*ya*' *gaṇa.*

(c) Where the middle syllable is short and the other two long it is '*ra*' *gaṇa.*

(d) Where the last syllable is short and other two long it is '*ta*' *gaṇa.*

(e) Where all the three syllables are long it is '*ma*' *gaṇa.*

(f) Where all the first syllable is long and the other two short it is '*bha*' *gaṇa.*

(g) Where the middle syllable is long and the other two short it is '*ja*' *gaṇa.*

(h) Where the last syllable is long and the other two short it is '*sa*' *gaṇa.*

Apart from these eight *gaṇas* there are other two *gaṇas* named *ga* and *la*. *ga* represents a single long syllable and *la* represents a single short syllable.

##### 1.2.6.1.c. *Schematic Representation of the gaṇa*

The above system of *gaṇa* can also be represented by using symbols.

| | |
|---|---|
| *la gaṇa* ⏑ | *ga gaṇa* – |
| *na gaṇa* ⏑⏑⏑ | *ma gaṇa* – – – |
| *ya gaṇa* ⏑ – – | *bha gaṇa* – ⏑⏑ |
| *ra gaṇa* – ⏑ – | *ja gaṇa* ⏑ – ⏑ |
| *ta gaṇa* – – ⏑ | *sa gaṇa* ⏑⏑ – |

## 1.3. *Conclusion*

We conclude this chapter with an example of a simple verse (*Chandomañjarī*, 2.8.6) showing its scansion into *gaṇas*. The metre is *gajagati*. The definition of this metre is नभलगा 'गजगतिः'. It means the *gajagati* metre consists of *gaṇas* in the order of *na bha la* and *ga*. It is interesting to note that in Sanskrit the definition of each metre is written in that particular metre itself as shown in the above definition of *gajagati*.

न भ लग न भ लग
रविसुतापरिसरे विहरता दृशि हरेः ।
व्रजवधूगजगतिर् मदमलं व्यतनुत ॥

ravisutāparisare viharatā dṛśi hareḥ
vrajavadhūgajagatir madamalaṁ vyatanuta

# Section II
# Popular Sanskrit Metres

## Section II

### II.1. Metres with Eight Syllables

II.1.1. अनुष्टुप् (*anuṣṭup*): Also called the *śloka,* this is the most widely used metre in Sanskrit language. The greater part of the Mahabharata, Ramayana and Puranas are written in this metre. It allows great freedom in the use of long and short syllables. However, in its usual form, the fifth syllable of each *pāda* should be short, the sixth long and the seventh alternatively long and short.

Def. पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
गुरु षष्ठं च जानीयात् शेषेष्वनियमो मतः ॥

pañcamaṁ laghu sarvatra saptamaṁ dvicaturthayoḥ
guru ṣaṣṭhaṁ ca jānīyāt śeṣeṣvaniyamo mataḥ

Chandomañjarī, 4.258

Examples

a) लोकानां त्वं परो धर्मः पुरुषः पुरुषोत्तमः ।
शरण्यं शरणं च त्वाम् आहुर्दिव्या महर्षयः ॥

lokānāṁ tvaṁ paro dharmaḥ puruṣaḥ puruṣottamaḥ
śaraṇyaṁ śaraṇaṁ ca tvām āhurdivyā maharṣayaḥ

Rāmāyaṇa of Valmiki, V, CXIX, 14

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a) O Lord, Thou art the embodiment of the highest virtue in all the worlds. Thou art the indweller, the Supreme Being. Holy sages proclaim Thee as the greatest refuge and saviour of mankind.

b) वागर्थाविव सम्पृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ वन्दे पार्वतीपरमेश्वरौ ॥

vāgarthāviva samprktau vāgarthapratipattaye
jagataḥ pitarau vande pārvatīparameśvarau

Raghuvaṁśa of Kalidasa, 1.1

c) नमस्ते पुरुषाध्यक्ष नमस्ते भक्तवत्सल ।
नमस्तेऽस्तु हृषीकेश नारायण नमोऽस्तु ते ॥

namaste puruṣādhyakṣaḥ namaste bhaktavatsala
namaste'stu hṛṣīkeśa nārāyaṇa namo'stu te

Adhyātmarāmāyaṇam, 1.5.59

d) सर्वमङ्गलमाङ्गल्ये शिवे सर्वार्थसाधिके ।
शरण्ये त्र्यम्बके गौरि नारायणि नमोऽस्तु ते ॥

sarvamaṅgalamāṅgalye śive sarvārthasādhike
śaraṇye tryambake gauri nārāyaṇi namo'stu te

Devīmāhātmyam, 11.10

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b) For the knowledge of the word and sense, I invoke lord Śiva and goddess Pārvatī, the father and mother of the universe, who are mingled with each other like word and sense.

c) Salutations to Thee, the supreme spirit presiding over all! Salutations to Thee, the lover of all devotees! Salutations to Thee, the master of all senses! Salutations to Thee, O Nārāyaṇa, the Supreme Abode of Infinite Consciousness.

d) Salutations be to you, O Nārāyaṇi! O you, who are the most auspicious among all that is auspicious! O auspicious Devi, who accomplish every object! O three-eyed Gauri, the refuge of all.



e) नमो भगवते तस्मै यत एतच्चिदात्मकम् ।
पुरुषायादिबीजाय परेशायाभिधीमहि ॥

namo bhagavate tasmai yata etaccidātmakam
puruṣāyādibījāya pareśāyābhidhīmahi

Śrīmadbhāgavatam, VIII, 3.2

f) सर्वमङ्गलमाङ्गल्यं सर्वपापप्रणाशनम् ।
चिन्ताशोकप्रशमनम् आयुर्वर्धनकारकम् ॥

sarvamaṅgalamāṅgalyaṁ sarvapāpapraṇāśanam
cintāśokapraśamanam āyurvardhanakārakam

Ādityahṛdayastotram, 5

g) सर्वज्ञे सर्ववरदे सर्वदुष्टभयङ्करि ।
सर्वदुःखहरे देवि महालक्ष्मि नमोऽस्तु ते ॥

sarvajñe sarvavarade sarvaduṣṭabhayaṅkari
sarvaduḥkhahare devi mahālakṣmi namo'stu te

Mahālakṣmyaṣṭakam, 5

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e) We offer our salutations to the Lord who endows all beings with consciousness. We meditate on Him, the Great Being, who is the origin of the universe and is the Supreme Lord.

f) It is (the holy rays of God Sun) most auspicious among all that is auspicious, it is the destroyer of all sins, allayer of anxiety and anguish, and bestower of longevity.

g) O Mother, Thou knowest all, Thou givest boons to all, Thou art a terror to the wicked, and Thou art the remover of the misery of all. O Mother, auspicious, salutations to Thee.

h) गुणातीत गुणाधार गुणबीज गुणात्मक ।
गुणेश गुणिनां बीज गुणिनां गुरवे नमः ॥

gunātīta gunādhāra gunabīja gunātmaka
guṇeśa guṇināṁ bīja guṇināṁ gurave namaḥ

Brahmavaivarta-purāṇam, IV, XXX, 46

i) गुरुर्ब्रह्मा गुरुर्विष्णुः गुरुर्देवो महेश्वरः ।
गुरुस्साक्षात् परं ब्रह्म तस्मै श्रीगुरवे नमः ॥

gururbrahmā gururviṣṇuḥ gururdevo maheśvaraḥ
gurussākṣāt paraṁ brahma tasmai śrīgurave namaḥ

Gurustotram of Viśvasāra Tantra, 1

j) यत्र योगेश्वरः कृष्णो यत्र पार्थो धनुर्धरः ।
तत्र श्रीर्विजयो भूतिः ध्रुवा नीतिर्मतिर्मम ॥

yatra yogeśvaraḥ kṛṣṇo yatra pārtho dhanurdharaḥ
tatra śrīrvijayo bhūtiḥ dhruvā nītirmatirmama

Śrīmadbhagavadgītā, 18.78

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h) O Lord, Thou art the one beyond all attributes, yet Thou supportest them all. Thou art the origin of all attributes and abidest in them as their self. Thou art the Lord of those who possess noble attributes. Thou art also their progenitor and Master. Salutations to Thee.

i) The *guru* is no other than Brahmā, the creator, Viṣṇu, the preserver, Śiva, the destroyer. The *guru* is verily the Brahman itself. Salutations to that *guru*.

j) Wherever there is Krishna, the Divine Master of Yoga, and wherever there is Arjuna, the supreme archer, there will certainly be opulence, victory, extraordinary power, and morality. This is my opinon.

## II.2. Metres with Eleven Syllables

II.2.1. इन्द्रवज्रा (*indravajrā*): Each *pāda* of this meter contains eleven syllables. Here the 1st, 2nd, 4th, 5th, 8th, 10th and 11th syllables of each *pāda* are long and the others short. There should be a pause after the 5th and last syllables of each *pāda*.

*

Sch. g. त त ज ग ग
Def. स्यादिन्द्रवज्रा यदि तौ जगौ गः

Chandomañjarī, 2.41

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*Sch.g. – Scheme of *gaṇas*
Def. – Definition

EXAMPLES

a) लोकाभिरामं रणरङ्गधीरं
राजीवनेत्रं रघुवंशनाथम् ।
कारुण्यरूपं करुणाकरं तं
श्रीरामचन्द्रं शरणं प्रपद्ये ।।

lokābhirāmaṁ raṇaraṅgadhīraṁ
rajīvanetraṁ raghuvaṁśanātham
kāruṇyarūpaṁ karuṇākaraṁ taṁ
śrīrāmacandraṁ śaraṇaṁ prapadye

Śrīrāmarakṣāstotram of Budhakaushika, 32

b) लीलाकराग्रे धृतपर्वतेन्द्रम्
इन्द्रं महावृष्टिमदं जयन्तम् ।
गोपीभुजैर्लालितपादपद्मं
बालं मुकुन्दं मनसा स्मरामि ।।

līlākarāgre dhṛtaparvatendraṁ
indraṁ mahāvṛṣṭimadaṁ jayantam
gopībhujairlālitapādapadmaṁ
bālaṁ mukundaṁ manasā smarāmi

Bālamukundāṣṭakam, 8

---

a) I surrender to Lord Rama, the prettiest in this world, brave in the battle field, the one with lotus like eyes, the chief of the Raghu clan, the all-merciful lord.

b) I remember in my mind that child Krishna, who lifted the mount Govardhana and held it against the high rage of Indra causing rain havoc in the city of Gopapura and whose lotus feet are fondled by the cowherd ladies of that city.



c) त्वं वैष्णवी शक्तिरनन्तवीर्या
विश्वस्य बीजं परमाऽसि माया ।
सम्मोहितं देवि समस्तमेतत्
त्वं वै प्रसन्ना भुवि मुक्तिहेतुः ।।

tvaṁ vaiṣṇavī śaktimanantavīryā
viśvasya bījaṁ paramā'si māyā
sammohitaṁ devi samastametat
tvaṁ vai prasannā bhuvi muktihetuḥ

Devīmāhātmyam, 11.4

d) आशासु राशीभवदङ्गवल्ली-
भासैव दासीकृतदुग्धसिन्धुम् ।
मन्दस्मितैर्निन्दितशारदेन्दुं
वन्देऽरविन्दासनसुन्दरि त्वाम् ।।

āśāsu rāśībhavadaṅgavallī-
bhāsaiva dāsīkṛtadugdhasindhum
mandasmitairninditaśāradenduṁ
vande'ravindāsanasundari tvām

Sarasvatī-stuti, Stotraratnāvalī, P. 79

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c) O Mother, Thou art the great primal energy, the source of infinite strength; Thou the seed of the world, the supreme Maya; Thou hast enchanted the whole universe by Thy deluding charm; Thou, pleased, O supreme Mother, bestowest salvation upon men.

d) O lotus-seated, beautiful Sarasvati, I bow to you. The milk-ocean is made a slave by the lustre coming from your creeper-like limbs, gathered in all directions. The autumnal moon's face is marred by your gentle and sweet smile.

e) सत्यव्रतं सत्यपरं त्रिसत्यं
सत्यस्य योनिं निहितं च सत्ये ।
सत्यस्य सत्यामृतसत्यनेत्रं
सत्यात्मकं त्वां शरणं प्रपन्नाः ॥

satyavrataṁ satyaparaṁ trisatyaṁ
satyasya yoniṁ nihitaṁ ca satye
satyasya satyāmṛtasatyanetraṁ
satyātmakaṁ tvāṁ śaraṇaṁ prapannāḥ

Śrīmadbhāgavatam, X, 2, 26

f) चित्रं तदेतच्चरणारविन्दं
चित्रं तदेतन्नयनारविन्दम् ।
चित्रं तदेतद्वदनारविन्दं
चित्रं तदेतद्वपुरस्य चित्रम् ॥

citraṁ tadetaccaraṇāravindaṁ
citraṁ tadetannayanāravindam
citraṁ tadetadvadanāravindaṁ
citraṁ tadetadvapurasya citram

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.88

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e) O Lord, Thou art the one vowed to Truth and to Thee Truth is supreme. Thou art Truth in the past, present and future. Thou art the source of Truth and Thou art founded in Truth. Thou art the Reality behind all realities, Thou art the eye of the ordered Truth, and Thou art the embodiment of Truth. O Lord, in Thee do we take refuge.

f) Beautiful are the lotus feet (of Krishna), beautiful is his lotus-like face, beautiful are the lotus-like eyes, beautiful and wonder of beauty is his body.



II.2.2. उपेन्द्रवज्रा (*upendravajrā*): This metre is similar to the previous one, *indravajrā* (II.2.1). The difference between two is that in it first syllable of each *pāda* is short, whereas it is long in *indravajrā.* The places of pause are also same in both.

Sch. g. ज त ज ग ग
Def. उपेन्द्रवज्रा प्रथमे लघौ सा

Chandomañjarī, 2.42

Examples

a) न नाकपृष्ठं न च सार्वभौमं
न पारमेष्ठ्यं न रसाधिपत्यम् ।
न योगसिद्धीरपुनर्भवं वा
समञ्जस त्वा विरहय्य काङ्क्षे ॥

na nākapṛṣṭhaṁ na ca sārvabhaumaṁ
na pārameṣṭhyaṁ na rasādhipatyam
na yogasiddhīrapunarbhavaṁ vā
samañjasa tvā virahayya kāṅkṣe

Śrīmadbhāgavatam, 6.11.25

b) मुकुन्द मूर्ध्ना प्रणिपत्य याचे
भवन्तमेकान्तमियन्तमर्थम् ।
अविस्मृतिस्त्वच्चरणारविन्दे
भवे भवे मेऽस्तु भवत्प्रसादात् ॥

mukunda mūrdhnā praṇipatya yāce
bhavantamekāntamiyantamartham
avismṛtistvaccaraṇāravinde
bhave bhave me'stu bhavatprasādāt

Mukundamālā of Kulashekhara, 4

---

a) O Lord, the most excellent one, I desire not heaven and the status of an emperor, nor do I have any fascination for the position of Brahma and lordship over all the worlds; I hanker not after the superhuman powers of the Yogis, nor even freedom from the cycle of birth and death, O Lord, I do not want anything of these if I am to be separated from you.

b) O Mukunda (the one who gives emancipation), I prostrate before you in deep reverence and beseech you for this much only and nothing else – May I, by your grace, never forget your lotus-feet in this life and in lives to come.



c) ननु प्रपन्नः सकृदेव नाथ
तवाहमस्मीति च याचमानः ।
तवानुकम्प्यः स्मरतः प्रतिज्ञां
मदेकवर्जं किमिदं व्रतं ते ॥

nanu prapannaḥ sakṛdeva nātha
tavāhamasmīti ca yācamānaḥ
tavānukampyaḥ smarataḥ pratijñāṁ
madekavarjaṁ kimidaṁ vrataṁ te

Stotraratna of Yamunacharya, 64

d) ननेति भीत्या श्रुतयो वदन्ति
वदन्ति साक्षान्न च यं कदाचित् ।
चिदेकरूपः शिव ईश्वराणां
महेश्वरोऽसौ भुवि रामकृष्णः ॥

naneti bhītyā śrutayo vadanti
vadanti sākṣānna ca yaṁ kadācit
cidekarūpaḥ śiva īśvarāṇāṁ
maheśvaro'sau bhuvi rāmakṛṣṇaḥ

Śrīrāmakṛṣṇāṣṭakam of Pramadadasa Mitra, 2

---

c) He who will take refuge in Thee and pray but once, saying, "I am Thine", he will at once become an object of Thy mercy – such is Thy promise. Remember this and let me know whether Thou hast decided this will hold true in case of everybody except me.

d) That which the *śrutis,* through fear, describe as 'not this', 'not this', but never in a direct way, whose only form is *cit*, that which is good, the Supreme Ruler of rulers – that is manifest on earth as Sri Ramakrishna.

e) वदन्ति रामं परमेकमाद्यं
निरस्तमायागुणसप्रवाहम् ।
भजन्ति चाहर्निशमप्रमत्ताः
परं पदं यान्ति तथैव सिद्धाः ॥

vadanti rāmaṁ paramekamādyaṁ
nirastamāyāguṇasapravāham
bhajanti cāharniśamapramattāḥ
paraṁ padaṁ yānti tathaiva siddhāḥ

Adhyātmarāmāyaṇam, 1.12

f) विचित्रपत्राङ्कुरशालिबाला-
स्तनान्तरं मौनिमनोन्तरं वा
अपास्य वृन्दावनपादपं तम्
उपास्यमन्यं न विलोकयामः ॥

vicitrapatrāṅkuraśālibālā-
stanāntaraṁ maunimanontaraṁ vā
apāsya vṛndāvanapādapaṁ tam
upāsyamanyaṁ na vilokayāmaḥ

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.22

---

e) Rama is said to be the original Being transcending all manifestations of the *guṇas* of *prakṛti* and is unaffected by them. Knowing Him to be so, men devote themselves day and night without any reservation in his adoration and thereby they attain to the supreme state.

f) Leaving these three, namely the bosom of a maiden of *gokula*, painted with picturesque tints, the innermost mind of a saint rapt in silent meditation, and the tree of *vṛndāvana* – no other place do we behold wherein to contemplate the Lord.



II.2.3. उपजातिः (*upajātiḥ*): This is a mixed metre and usually takes the form of a combination of *indravajrā* and *upendravajrā*, or of *vaṁśastha* and *indravaṁśā*. Places of pause are same as in the other two. The different combinations of *indravajrā* and *upendravajrā* give rise to fourteen types of *upajāti* metre. These fourteen types are listed below with their names:

| | |
|---|---|
| कीर्तिः *kīrtiḥ* उ इ इ इ | वाणी *vāṇī* इ उ इ इ |
| माला *mālā* उ उ इ इ | शाला *śālā* इ इ उ इ |
| हंसी *haṁsī* उ इ उ इ | माया *māyā* इ उ उ इ |
| जाया *jāyā* उ उ उ इ | बाला *bālā* इ इ इ उ |
| आर्द्रा *ārdrā* उ इ इ उ | भद्रा *bhadrā* इ उ इ उ |
| प्रेमा *premā* उ उ इ उ | रामा *rāmā* इ इ उ उ |
| ऋद्धिः *ṛddhiḥ* उ इ उ उ | बुद्धिः *buddhiḥ* इ उ उ उ |

**NB:** In the scheme here, इ stands for *indravajrā* and उ stands for *upendravajrā*. Examples of all the fourteen varities of *upajāti* as mentioned above are given in the appendix seven of this book.

Examples

a) तदेतदाताम्रविलोचनश्री-
सम्भाविताशेषविनम्रगर्वम् ।
मुहुर्मुरारेर्मधुराधरोष्ठं
मुखाम्बुजं चुम्बति मानसं मे ॥

tadetadātāmravilocanaśrī-
sambhāvitāśeṣavinamragarvam
muhurmurārermadhurādharoṣṭhaṁ
mukhāmbujaṁ cumbati mānasaṁ me

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.84

b) देवि प्रपन्नार्तिहरे प्रसीद
प्रसीद मातर्जगतोऽखिलस्य ।
प्रसीद विश्वेश्वरि पाहि विश्वं
त्वमीश्वरी देवि चराचरस्य ॥

devi prapannārtihare prasīda
prasīda mātarjagato'khilasya
prasīda viśveśvari pāhi viśvaṁ
tvamīśvarī devi carācarasya

Devīmāhātmyam, 11.2

---

a) My mind is repeatedly kissing the lotus-like face of Murari (the slayer of demon Mura) which is charming with its two sweet lips, and which has increased the pride of good fortune of all His humble devotees with the beauty of His slightly copper-red eyes.

b) O Goddess, you who remove the sufferings of your supplicants, be gracious, be propitious; O Mother of whole world, be gracious, O Mother of the universe, protect the universe. You are, O Goddess, the ruler of all that is moving and unmoving.



c) काली त्वमेवासि सुनिष्ठुरासि
त्वमन्नपूर्णा सदया च सौम्या ।
नमामि रौद्रां भुवनान्तकर्त्रि
प्रेमाकुलामेव नमामि राधे ॥

kālī tvamevāsi suniṣṭhurāsi
tvamannapūrṇā sadayā ca saumyā
namāmi raudrāṁ bhuvanāntakartri
premākulāmeva namāmi rādhe

Bhavānī Bhāratī of Sri Aurobindo, 87

d) कस्माच्च ते न नमेरन् महात्मन्
गरीयसे ब्रह्मणोऽप्यादिकर्त्रे ।
अनन्त देवेश जगन्निवास
त्वमक्षरं सदसत्तत्परं यत् ॥

kasmācca te na nameran mahātman
garīyase brahmaṇe'pyādikartre
ananta deveśa jagannivāsa
tvamakṣaraṁ sadasattatparaṁ yat

Śrīmadbhagavadgītā, 11.37

---

c) Thou art, indeed, Kālī and utterly ruthless Thou art; Thou art Annapūrṇā, the merciful and gracious. I bow to Thee as the violent one, O ender of the worlds; I bow to Thee, O Rādhā, in Thy ecstasy of love.

d) O great one, who stands above even Brahma, you are the original master, why should they not offer their homage up to you, O limitless one! O refuge of the universe, you are the invincible source, the cause of all causes, transcendental to this material manifestation.

e) अक्षय्यसम्पत्तिरजय्यतेजा-
स्त्वमम्ब भूमेर्हृदयाब्जभूता ।
काञ्चित्कलां चित्कलिकाप्रसूतिं
तां त्वां विदो भारतगां वदन्ति ॥

akṣayyasampattirajayyatejās-
tvamamba bhūmerhṛdayābjabhūtā
kāñcitkalāṁ citkalikāprasūtiṁ
tāṁ tvāṁ vido bhāratagāṁ vadanti

Bhāratīstava of T.V. Kapali Sastri, 51

f) अस्त्युत्तरस्यां दिशि देवतात्मा
हिमालयो नाम नगाधिराजः ।
पूर्वापरौ तोयनिधी वगाह्य
स्थितः पृथिव्या इव मानदण्डः ॥

astyuttarasyāṁ diśi devatātmā
himālayo nāma nagādhirājaḥ
pūrvāparau toyanidhī vagāhya
sthitaḥ pṛthivyā iva mānadaṇḍaḥ

Kumārasambhavam of Kalidasa, 1.1

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e) O Mother, indestructible are your riches, beyond transgression your lustre. You are the lotus-heart of the earth. You are a part born out of the bud of consciousness. In this manner the learned people know you as the Mother of India.

f) There in the northern quarter, the deity-souled lord of mountains, by name Himalaya, stands like a measuring rod of the earth, the eastern and the western.



II.2.4. शालिनी (*śālinī*): This metre has eleven syllables in each *pāda*. Here except the sixth and ninth syllables of each *pāda*, all other syllables are long. There should be a pause after the 4th and last syllables of each *pāda*.

Sch. g. म त त ग ग
– – – – – ◡ – – ◡ – –
Def. मत्तौ गौ चेच्छालिनी वेदलोकैः

Chandomañjarī, 2.45

EXAMPLES

a) माता रामो मत्पिता रामचन्द्रः
स्वामी रामो मत्सखा रामचन्द्रः ।
सर्वस्वं मे रामचन्द्रो दयालु-
र्नान्यं जाने नैव जाने न जाने ॥

mātā rāmo matpitā rāmacandraḥ
svāmī rāmo matsakhā rāmacandraḥ
sarvasvaṁ me rāmacandro dayālur-
nānyaṁ jāne naiva jāne na jāne

Śrīrāmarakṣāstotram of Budhakaushika,30

b) नाहं जातो जन्ममृत्यू कुतो मे
नाहं प्राणः क्षुत्पिपासे कुतो मे ।
नाहं चित्तं शोकमोहौ कुतो मे
नाहं कर्ता बन्धमोक्षौ कुतो मे ॥

nāhaṁ jāto janmamṛtyū kuto me
nāhaṁ prāṇaḥ kṣutpipāse kuto me
nāhaṁ cittaṁ śokamohau kuto me
nāhaṁ kartā bandhamokṣau kuto me

Ātmapañcakam of Shankaracharya, 1

---

a) Lord Rāma is my mother; Lord Rāma is my father; Lord Rāma is my lord; Lord Rāma is my friend; Lord Rāma, who is merciful, is my all-in-all. I know none else; I know none else, none else.

b) I am not born, how can there be birth and death for me? I am not the *prāṇa,* the life-force, how can I hunger and thirst? I am not the mind, so whence can there be misery and delusion for me? I am not the doer, whence can there be bondage and freedom for me?



c) तोये शैत्यं दाहकत्वं च वह्नौ
तापो भानौ शीतभानौ प्रसादः ।
पुष्पे गन्धो दुग्धमध्ये च सर्पि-
र्यत्तच्छम्भो त्वं ततस्त्वां प्रपद्ये ॥

toye śaityaṁ dāhakatvaṁ ca vahnau
tāpo bhānau śītabhānau prasādaḥ
puṣpe gandho dugdhamadhye ca sarpir-
yattacchambho tvaṁ tatastvāṁ prapadye

Skandapurāṇa, IV.1.X.129

d) नो ते गोत्रं नापि जन्मापि नाख्या
नो वा रूपं नैव शीलं न देशः ।
इत्थंभूतोऽपीश्वरस्त्वं त्रिलोक्याः
सर्वान् कामान् पूरयेस्तद् भजे त्वाम् ॥

no te gotraṁ nāpi janmāpi nākhyā
no vā rūpaṁ naiva śīlaṁ na deśaḥ
itthambhūto'pīśvarastvaṁ trilokyāḥ
sarvān kāmān pūrayestad bhaje tvāṃ

Skandapurāṇa, IV.1.X.132

---

c) O Lord, Thou art the coolness in water, ignition in fire, heat in the sun, serenity in the moon, fragrance in the flowers, and clarified butter in the milk. Therefore, O Śambhu (the most benevolent lord)! I take refuge in Thee.

d) My Lord, Thou hast no lineage, nor birth, nor name, nor form. Neither hast thou any duty nor any locality. Still Thou art the Lord of all the worlds, and Thou dost fulfil all desires. Therefore, my God, do I take refuge in Thee.

e) तत्कैशोरं तच्च वक्त्रारविन्दं
तत्कारुण्यं ते च लीलाकटाक्षाः ।
तत्सौन्दर्यं सा च सान्द्रस्मितश्रीः
सत्यं सत्यं दुर्लभं दैवतेऽपि ॥

tatkaiśoraṁ tacca vaktrāravindaṁ
tatkāruṇyaṁ te ca līlākaṭākṣāḥ
tatsaundaryaṁ sā ca sāndrasmitaśrīḥ
satyaṁ satyaṁ durlabhaṁ daivate'pi

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.55

f) केयं कान्तिः केशव त्वन्मुखेन्दोः
कोऽयं वेषः कापि वाचामभूमिः ।
सेयं सेयं स्वादुता मञ्जुलश्रीः
भूयो भूयो भूयशस्त्वां नमामि ॥

keyaṁ kāntiḥ keśava tvanmukhendoḥ
ko'yaṁ veṣaḥ kāpi vācāmabhūmiḥ
seyaṁ seyaṁ svādutā mañjulaśrīḥ
bhūyo bhūyo bhūyaśastvāṁ namāmi

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.94

---

e) That tender youth, that lotus-like face, that compassion, those sportive glances, that beauty, and that beauty of soft smile, truly, hardly attainable are they, even by the Gods.

f) How indescribable! How beyond all speech, O Keśava (one having long handsome hair), is the lustre of Thy moon-like face and Thy fascinating costume! May that lustre, and that fascinating costume be enjoyed by Thyself. I bow down to Thee, again and again, with folded hands.



II.2.5. रथोद्धता (*rathoddhatā*): This metre has eleven syllables in each *pāda*. Here the 1st, 3rd, 7th, 9th and 11th syllables of each *pāda*are long and the others short. There should be a pause after the 4th and last syllables of each *pāda*.

Sch. g. र न र ल ग
Def. रात्परैर्नरलगै रथोद्धता

Chandomañjarī, 2.49

EXAMPLES

a) धेनुपालदयितास्तनस्थली-
धन्यकुङ्कुमसनाथकान्तये ।
वेणुगीतगतिमूलवेधसे
ब्रह्मराशिमहसे नमो नमः ॥

dhenupāladayitāstanasthalī-
dhanyakuṅkumasanāthakāntaye
veṇugītagatimūlavedhase
brahmarāśimahase namo namaḥ

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.76

b) चिन्तयामि हरिमेव सन्ततं
मन्दमन्दहसिताननाम्बुजम् ।
नन्दगोपतनयं परात्परं
नारदादिमुनिवृन्दवन्दितम् ॥

cintayāmi harimeva santataṁ
mandamandahasitānanāmbujam
nandagopatanayaṁ parātparaṁ
nāradādimunivṛndavanditam

Mukundamālā of Kulashekhara, 9

---

a) Salutations to Shri Krishna, the Radiant Supreme, the prime creator of the Divine Music reverberating through His flute, the one who shines with lovely streaks of saffron fallen from the bosoms of the cow-herdesses.

b) Constantly I think of Hari (attractor of all) alone, whose face has a gentle smile playing over it, is charming like a lotus in bloom, and who is beyond all cause, effect and relationships. Yet he appeared as the son of cowherd Nanda and was adored by ascetic sages like Nārada and others.



c) आञ्जनेयमतिपाटलाननं
काञ्चनाद्रिकमनीयविग्रहम् ।
पारिजाततरुमूलवासिनं
भावयामि पवमाननन्दनम् ॥

āñjaneyamatipāṭalānanaṁ
kāñcanādrikamanīyavigraham
pārijātatarumūlavāsinaṁ
bhāvayāmi pavamānanandanam

Rāmāyaṇa of Valmiki, Pārāyaṇakrama

d) यत्र यत्र रघुनाथकीर्तनं
तत्र तत्र कृतमस्तकाञ्जलिम् ।
वाष्पवारिपरिपूर्णलोचनं
मारुतिं नमत राक्षसान्तकम् ॥

yatra yatra raghunāthakīrtanaṁ
tatra tatra kṛtamastakāñjalim
vāṣpavāriparipūrṇalocanaṁ
mārutiṁ namata rākṣasāntakam

Rāmāyaṇa of Valmiki, Pārāyaṇakrama

---

c) I contemplate on Lord Hanumān (one having large jaws), the pink-faced, the son of the Wind-god and mother Anjanā, whose image is beautiful like a golden mountain and who resides below the *pārijāta*, the celestial coral tree.

d) Wherever there is the chanting of the name of Rāma, the Lord of the Raghu race, Hanumān is found there with folded hands and eyes brimming with tears. Bow to that Hanumān, destroyer of the demons.

e) क्षीरसागरतरङ्गशीकरा-
सारतारकितचारुमूर्तये ।
भोगिभोगशयनीयशायिने
माधवाय मधुविद्विषे नमः ॥

kṣīrasāgarataraṅgaśīkarā-
sāratārakitacārumūrtaye
bhogibhogaśayanīyaśāyine
mādhavāya madhuvidviṣe namaḥ

Mukundamālā of Kulashekhara, 39

f) येन भिन्नकरिकुम्भविस्खलन्
मौक्तिकावलिभिरञ्चिता मही ।
अद्य तेन हरिणान्तिके कथं
कथ्यतां नु हरिणा पराक्रमः ॥

yena bhinnakarikumbhaviskhalan
mauktikāvalibhirañcitā mahī
adya tena hariṇāntike kathaṁ
kathyatāṁ nu hariṇā parākramaḥ

Bhāminīvilāsa of Jagannatha, 1.49

---

e) I bow to Mādhava, the foe of the demon Madhu, whose sky-blue body is sparkling with starry drops continuously being splashed from the billows of the milky ocean and who is reclining on the coils of the snake-god Ananta or on the couch of infinity.

f) How that lion that had formerly graced the earth with lines of pearls dropping down from the broken temple of elephant, should now show his prowess to the deer?



## II.3. Metres with Twelve Syllables

II.3.1 वंशस्थविलम् (*vaṁśasthavilam*): This metre contains twelve syllables in each *pāda*. The 1st, 3rd, 6th, 7th, 9th and 11th syllables of each *pāda*of this metre are short and the others long. There should be a pause after the 5th and last syllables of each *pāda*.

Sch. g. ज त ज र
Def. वदन्ति वंशस्थविलं जतौ जरौ

Chandomañjarī, 2.66

EXAMPLES

a) नमामि नारायणपादपङ्कजं
करोमि नारायणपूजनं सदा ।
वदामि नारायणनामनिर्मलं
स्मरामि नारायणतत्त्वमव्ययम् ॥

namāmi nārāyaṇapādapaṅkajaṁ
karomi nārāyaṇapūjanaṁ sadā
vadāmi nārāyaṇanāmanirmalaṁ
smarāmi nārāyaṇatattvamavyayam

Mukundamālā of Kulashekhara, 36

b) नमो नमो वाङ्मनसातिभूमये
नमो नमो वाङ्मनसैकभूमये ।
नमो नमोऽनन्तमहाविभूतये
नमो नमोऽनन्तदयैकसिन्धवे ॥

namonamo vāṅmanasātibhūmaye
namonamo vāṅmanasaikabhūmaye
namonamo'nantamahāvibhūtaye
namonamo'nantadayaikasindhave

Stotraratna of Yamunacharya, 21

---

a) I bow down in worship of the lotus feet of Nārāyaṇa, the lord who is the Supreme Abode of Infinite Consciousness. I do holy service to Nārāyaṇa constantly. I repeat the hallowed names of Nārāyaṇa. I remember the immutable essence of Nārāyaṇa.

b) Obeisance again and again to Thee, who art beyond speech and mind; obeisance again and again to Thee who art the sole object of speech and mind; obeisance again and again to Thee, possessor of infinite great powers; obeisance again and again to Thee having infinite mercy.



c) अहं प्रपन्नोऽस्मि पदाम्बुजं प्रभो
भवापवर्गं तव योगिभावितम् ।
यथाञ्जसाऽज्ञानमपारवारिधिं
सुखं तरिष्यामि तथानुशाधि माम् ॥

ahaṁ prapanno'smi padāmbujaṁ prabho
bhavāpavargaṁ tava yogibhāvitam
yathāñjasā'jñānamapāravāridhiṁ
sukhaṁ tariṣyāmi tathānuśādhi mām

Adhyātmarāmāyaṇam, 7.5.5

d) पुनः प्रसन्नेन मुखेन्दुतेजसा
पुरोऽवतीर्णस्य कृपामहाम्बुधेः ।
तदेव लीलामुरलीरवामृतं
समाधिविघ्नाय कदा नु मे भवेत् ॥

punaḥ prasannena mukhendutejasā
puro'vatīrṇasya kṛpāmahāmbudheḥ
tadeva līlāmuralīravāmṛtaṁ
samādhivighnāya kadā nu me bhavet

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.34

---

c) O Lord, I seek shelter in Thy lotus-feet which Yogins ever meditate upon and which verily sever all the shackles that bind man to earth. O Lord, show unto me the way by which I may truly cross this shoreless ocean of ignorance with ease.

d) When will the nectar music of His sportive flute of that great ocean of mercy incarnating before me with a face pleasant like glow of moon, once again break my concentration?

e) क्रियासु युक्तैर्नृपचारचक्षुषो
न वञ्चनीयाः प्रभवोऽनुजीविभिः ।
अतोऽर्हसि क्षन्तुमसाधु साधु वा
हितं मनोहारि च दुर्लभं वचः ॥

kriyāsu yuktairnṛpacāracakṣuṣo
na vañcanīyāḥ prabhavo'nujīvibhiḥ
ato'rhasi kṣantumasādhu sādhu vā
hitaṁ manohāri ca durlabhaṁ vacaḥ

Kirātārjunīyam of Bharavi, 1.4

f) इदं शरीरं परिणामपेशलं
पतत्यवश्यं श्लथसन्धिजर्जरम् ।
किमौषधैः क्लिश्यसि मूढ दुर्मते
निरामयं कृष्णरसायनं पिब ॥

idaṁ śarīraṁ pariṇāmapeśalaṁ
patatyavaśyaṁ ślathasandhijarjaram
kimauṣadhaiḥ kliśyasi mūḍha durmate
nirāmayaṁ kṛṣṇarasāyanaṁ piba

Mukundamālā of Kulashekhara, 32

---

e) Masters who see through eyes of spies, are not, O King, to be misled by dependants deputed on special duties. So it behoves you to bear the agreeable as well as disagreeable. A salutary yet pleasant advice is rare.

f) This body, so attractive (in youth), is bound to age one day and disintegrate gradually by its own nature. O fool! why try to perpetuate it by medicine? Utter the sweet name of Lord Krishna, which is a sure remedy for all ills.



II.3.2. भुजङ्गप्रयातम् (*bhujaṅgaprayātam*): This metre contains twelve syllables in each *pāda*. The1st, 4th, 7th and 10th syllables of each *pāda* of this metre are short and the others long. There should be a pause after the sixth and last syllables of each *pāda*.

Sch. g. य य य य
⏑ – – ⏑ – – ⏑ – – ⏑ – –
Def. भुजङ्गप्रयातं चतुर्भिर्यकारैः

Chandomañjarī, 2.69

EXAMPLES

a) न मे द्वेषरागौ न मे लोभमोहौ
न मे वै मदो नैव मात्सर्यभावः ।
न धर्मो न चार्थो न कामो न मोक्ष-
श्चिदानन्दरूपः शिवोऽहं शिवोऽहम् ॥

na me dveṣarāgau na me lobhamohau
na me vai mado naiva mātsaryabhāvaḥ
na dharmo na cārtho na kāmo na mokṣa-
ścidānandarūpaḥ śivo'haṁ śivo'ham

Nirvāṇāṣṭakam of Shankaracharya, 3

b) शरीरं सुरूपं सदा रोगमुक्तं
यशश्चारुचित्रं धनं मेरुतुल्यम् ।
मनश्चेन्न लग्नं गुरोरङ्घ्रिपद्मे
ततः किं ततः किं ततः किं ततः किम् ॥

śarīraṁ surūpaṁ sadā rogamuktaṁ
yaśaścārucitraṁ dhanaṁ merutulyam
manaścenna lagnaṁ guroraṅghripadme
tataḥ kiṁ tataḥ kiṁ tataḥ kiṁ tataḥ kim

Gurvaṣṭakam of Shanakaracharya, 1

---

a) I have neither aversion, nor clinging, nor greed, nor delusion, nor envy, nor any pride, duty or purpose, nor desire, nor freedom. Being the soul of knowledge and Bliss, Shiva I am, Shiva I am.

b) Though your body is beautiful and ever free from disease, your name is unsullied and though you possess mountain-high wealth, yet, if your mind is not absorbed in the lotus-feet of the Guru, what will it all avail you? What indeed, will it all avail you?



c) नमामीशमीशाननिर्वाणरूपं
विभुं व्यापकं ब्रह्म वेदस्वरूपम् ।
अजं निर्गुणं निर्विकल्पं निरीहं
चिदाकाशमाकाशवासं भजेऽहम् ॥

namāmīśamīśānanirvāṇarūpaṁ
vibhuṁ vyāpakaṁ brahmavedasvarūpam
ajaṁ nirguṇaṁ nirvikalpaṁ nirīhaṁ
cidākāśamākāśavāsaṁ bhaje'ham

Rāmacaritamānasa of Tulasidasa, VII,1

d) भजेऽहं सदा राममिन्दीवराभं
भवारण्यदावानलाभाभिधानम् ।
भवानीहृदा भावितानन्दरूपं
भवाभावहेतुं भवादिप्रपन्नम् ॥

bhaje'haṁ sadā rāmamindīvarābhaṁ
bhavāraṇyadāvānalābhābhidhānam
bhavānīhṛdā bhāvitānandarūpaṁ
bhavābhāvahetuṁ bhavādiprapannam

Adhyātmarāmāyaṇam, 6.13.24

---

c) Salutations unto Thee, Thou who art all pervading great Lord, who art liberation itself, and the vast revealed scripture is Thy embodied form. I adore Thee, the unborn, attributeless and unconditioned one. Thou art desireless. Thou art the Pure Consciousness robed with the garment of sky.

d) I always adore Rāma, who has the complexion of a blue lotus, who is like a fire to the forest of *saṁsāra,* whose blissful form is always adored by Pārvatī in her heart, who puts an end to the *jīva*'s attachment to the *saṁsāra,* and in whom Śiva and other godheads take refuge.

e) न तातो न माता न बन्धुर्न दाता
 न पुत्रो न पुत्री न भृत्यो न भर्ता ।
न जाया न विद्या न वृत्तिर्ममैव
 गतिस्त्वं गतिस्त्वं त्वमेका भवानि ॥

na tāto na mātā na bandhurna dātā
 na putro na putrī na bhṛtyo na bhartā
na jāyā na vidyā na vṛttirmaiva
 gatistvaṁ gatistvaṁ tvamekā bhavāni

Bhavānyaṣṭakam of Shankaracharya, 1

f) अजं शाश्वतं कारणं कारणानां
 शिवं केवलं भासकं भासकानाम् ।
तुरीयं तमःपारमाद्यन्तहीनं
 प्रपद्ये परं पावनं द्वैतहीनम् ॥

ajaṁ śāśvataṁ kāraṇaṁ kāraṇānāṁ
 śivaṁ kevalaṁ bhāsakaṁ bhāsakānām
turīyaṁ tamaḥ pāramādyantahīnaṁ
 prapadye paraṁ pāvanaṁ dvaitahīnam

Vedasāraśivastotram of Shankaracharya, 7

---

e) Nor father, nor mother, nor comrades, nor giver, nor son, nor daughter, nor servant, nor master, nor wife, nor knowledge, nor occupation do I have. O Bhavani, Mother of the universe, Thou art my sole refuge, Thou my sole refuge.

f) I take refuge in Him, the Unborn, Eternal, the Cause of all causes, the Good, the Absolute, the Light of lights, the Transcendent, the one beyond darkness, without beginning and without end, the Supreme Purifier, and the One without dualities.



II.3.3. तोटकम् (*toṭakam*): This metre contains twelve syllables in each *pāda.* The 1st, 2nd, 4th, 5th, 7th, 8th, 10th and 11th syllables of each *pāda* of this metre are short and the others long. There should be a pause after the 4th, 8th, and last syllables of each *pāda.*

Sch. g. स स स स
 ⏑⏑– ⏑⏑– ⏑⏑– ⏑⏑–
Def. वद तोटकमब्धिसकारयुतम्

Chandomañjarī, 2.79

EXAMPLES

a) अधरं मधुरं वदनं मधुरं
नयनं मधुरं हसितं मधुरं ।
हृदयं मधुरं गमनं मधुरं
मधुराधिपतेरखिलं मधुरम् ।।

adharaṁ madhuraṁ vadanaṁ madhuraṁ
nayanaṁ madhuraṁ hasitaṁ madhuram
hṛdayaṁ madhuraṁ gamanaṁ madhuraṁ
madhurādhipaterakhilaṁ madhuram

Madhurāṣṭakam of Vallabhacharya, 1

b) वचनं मधुरं चरितं मधुरं
वसनं मधुरं वलितं मधुरं ।
चलितं मधुरं भ्रमितं मधुरं
मधुराधिपतेरखिलं मधुरम् ।।

vacanaṁ madhuraṁ caritaṁ madhuraṁ
vasanaṁ madhuraṁ valitaṁ madhuram
calitaṁ madhuraṁ bhramitaṁ madhuraṁ
madhurādhipaterakhilaṁ madhuram

Madhurāṣṭakam of Vallabhacharya, 2

---

a) His lips are sweet, His face is sweet, His eyes are sweet, His smile is sweet, His heart is sweet and His gait is sweet. He is the Lord of Sweetness. All of Him is sweet.

b) His words are sweet, His doings are sweet, His clothes are sweet, His movements are sweet, His walking is sweet and roving through is sweet. He is the Lord of Sweetness. All of Him is sweet.



c) जगदीश सुधीश भवेश विभो
परमेश परात्पर पूत पितः ।
प्रणतं पतितं हतबुद्धिबलं
जनतारण तारय तापितकम् ।।

jagadīśa sudhīśa bhaveśa vibho
parameśa parātpara pūta pitaḥ
praṇataṁ patitaṁ hatabuddhibalaṁ
janatāraṇa tāraya tāpitakam

Parameśvara-stuti, Stotraratnāvalī, P.18

d) प्रणमामि नमामि नमामि भवं
भवजन्मकृतिप्रणिषूदनकम् ।
गुणहीनमनन्तमितं शरणं
जनतारण तारय तापितकम् ।।

praṇamāmi namāmi namāmi bhavaṁ
bhavajanmakṛtipraṇiṣūdanakam
guṇahīnamanantamitaṁ śaraṇaṁ
janatāraṇa tāraya tāpitakam

Parameśvara-stuti, Stotraratnāvalī, P.20

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c) O lord of the world, lord of the intelligence, lord of the universe, O All pervading Supreme One, you are beyond all nature, ever pure, O Father, protector of all creatures, protect this servant who has come to your refuge, who is without knowledge and strength, and who is afflicted by the worldly illusion.

d) O lord, you are the one who set us free from the bondage of our births and deeds in this world; I salute you again and again. O Protector of the world, O formless and endless One, do protect this servant who is afflicted by the worldly illusion and has taken refuge in you.

e) चिकुरं बहलं विरलं भ्रमरं
मृदुलं वचनं विपुलं नयनम् ।
अधरं मधुरं वदनं ललितं
चपलं चरितं नु कदानुभवे ॥

cikuraṁ bahalaṁ viralaṁ bhramaraṁ
mṛdulaṁ vacanaṁ vipulaṁ nayanam
adharaṁ madhuraṁ vadanaṁ lalitaṁ
capalaṁ caritaṁ nu kadānubhave

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.61

f) मधुरं मधुरं वपुरस्य विभोः
मधुरं मधुरं वदनं मधुरम् ।
मधुगन्धिमृदुस्मितमेतदहो
मधुरं मधुरं मधुरं मधुरम् ॥

madhuraṁ madhuraṁ vapurasya vibhoḥ
madhuraṁ madhuraṁ vadanaṁ madhuram
madhugandhi mṛdusmitametadaho
madhuraṁ madhuraṁ madhuraṁ madhuram

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.91

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e) His thick knotted hair, the fine rare curls hanging on His forehead, His sweet words and gleaming eyes, His sweet lips and lovely face with wayward bearings, Oh! When shall I be able to visualilse them all.

f) Beautiful, beautiful is the Lord's form; beautiful, how beautiful His face with smiles fragrant like honey; Oh! beautiful, beautiful, how beautiful is all of Him.



## II.4. Metres with Thirteen Syllables

II.4.1. प्रहर्षिणी (*praharṣiṇī*): There are thirteen syllables in each *pāda* of this metre. The 1st, 2nd, 3rd, 8th, 10th, 12th and 13th syllables of each *pāda* of this metre are long and others short. There should be a pause after the 3rd and last syllables of each *pāda*.

Sch. g. म न ज र ग
— — — ⏑ ⏑ ⏑ ⏑ — ⏑ — ⏑ — —
Def. त्र्याशाभिर्मनजरगा प्रहर्षिणीयम्

Chandomañjarī, 2.95

EXAMPLES

a) अश्रान्तस्मितमरुणारुणाधरोष्ठं
हर्षार्द्रद्विगुणमनोज्ञवेणुगीतम् ।
विभ्राम्यद्विपुलविलोचनार्धमुग्धं
वीक्षिष्ये तव वदनाम्बुजं कदा नु ॥

aśrāntasmitamaruṇāruṇādharoṣṭhaṁ
harṣārdradviguṇamanojñaveṇugītam
vibhrāmyadvipulavilocanārdhamugdhaṁ
vīkṣiṣye tava vadanāmbujaṁ kadā nu

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.44

b) अस्तोकस्मितभरमायतायताक्षं
निःशेषस्तनमृदितं व्रजाङ्गनाभिः ।
निःसीमस्तवकितनीलकान्तिधारं
दृश्यासं त्रिभुवनसुन्दरं महस्ते ॥

astokasmitabharamāyatāyatākṣaṁ
niḥśeṣastanamṛditaṁ vrajāṅganābhiḥ
niḥsīmastavakitanīlakāntidhāram
dṛśyāsaṁ tribhuvanasundaraṁ mahaste

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.28

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a) The untired smiles on Thy lovely red lips from where flows doubly pleasing music of Thy flute, Thy wide rolling half-open eyes so enchanting, ah! when shall I behold all these on Thy lotus-like face?

b) When shall I behold Thy smiling radiant Form held completely within the bosoms of cowherd-damsels, with blue halo radiating unbounded lustre on all sides, and which is the most beautiful in all the three worlds?



c) स्वच्छन्दं दलदरविन्द ते मरन्दं
विन्दन्तो विदधतु गुञ्जितं मिलिन्दाः ।
आमोदानथ हरिदन्तराणि नेतुं
नैवान्यो जगति समीरणात्प्रवीणः ॥

svacchandaṁ daladaravinda te marandaṁ
vindanto vidadhatu guñjitaṁ milindāḥ
āmodānatha haridantarāṇi netuṁ
naivānyo jagati samīraṇāt pravīṇaḥ

Bhāminīvilāsa of Jagannatha, 1.14

d) दीनानामिह परिहाय शुष्कसस्यान्
औदार्यं प्रकटयतो महीधरेषु ।
औन्नत्यं परमवाप्य दुर्मदस्य
ज्ञातोऽयं जलधर तावको विवेकः ॥

dīnānāmiha parihāya śuṣkasasyān
audāryaṁ prakaṭayato mahīdhareṣu
aunnatyaṁ paramavāpya durmadasya
jñāto'yaṁ jaladhara tāvako vivekaḥ

Bhāminīvilāsa of Jagannatha, 1.91

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c) O full-blooming lotus, let the bees enjoy your honey and hum at their pleasure, but no one else other than the wind in this world is capable of spreading your fragrance in all directions.

d) O cloud, your power of discrimination is known to me now, since you being proud of your high position, show your generosity towards mountains leaving these dry corn-fields of the poor.

e) योऽम्ब त्वां हृदि विदधत्तटित्प्रकाशां
पीयूषद्युतिमदहृन्मुखारविन्दाम् ।
अन्यत्तु स्मृतिपथतो धुनोति सर्वं
कामारेः सुदति न तस्य भुव्यसाध्यम् ॥

yo'mba tvāṁ hṛdi vidadhattaṭiprakāśāṁ
pīyūṣadyutimadahṛnmukhāravindām
anyattu smṛtipathato dhunoti sarvaṁ
kāmāreḥ sudati na tasya bhuvyasadhyam

Umāsahasram of Vasishtha Ganapati Muni, 428

f) उद्धर्तुं विनतजनं विषादगर्तात्
संस्कर्तुं भुवनहिताय योगयुक्तम् ।
संहर्तुं खलकुलमुद्धतं च दर्पाद्
भर्गस्य प्रियतरुणी सदा सदीक्षा ॥

uddhartuṁ vinatajanaṁ viṣādagartāt
saṁskartuṁ bhuvanahitāya yogayuktam
saṁhartuṁ khalakulamuddhataṁ ca darpād
bhargasya priyataruṇī sadā sadīkṣā

Umāsahasram of Vasishtha Ganapati Muni, 449

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e) O Mother, the beautiful consort of Lord Śiva, Thou shinest like the brilliant lightning. Thy lotus-like face makes the beauty of the moon dull. Forgetting all else when one remembers Thee alone in his heart, has nothing unachieved in the world.

f) Umā, the Divine Mother, the most beloved consort of Lord Śiva, is ever conscious to save Her devotees fallen in the hollow of grief and sorrow. She perfects the Yogis for the wellbeing of the world. She annhilates also the wicked and evil beings inflamed with arrogance.



## II.5. Metres with Fourteen Syllables

II.5.1. वसन्ततिलकम् (*vasantatilakam*): This metre contains fourteen syllables in each *pāda*. Here the 1st, 2nd, 4th, 8th, 11th, 13th and 14th syllables are long and the others short. There should be a pause after the 8th and last syllables of each *pāda*.

Sch. g. त भ ज ज ग ग
Def. ज्ञेयं वसन्ततिलकं तभजा जगौ गः

Chandomañjarī, 2.112

EXAMPLES

a) ध्येयं वदन्ति शिवमेव हि केचिदन्ये
शक्तिं गणेशमपरे तु दिवाकरं वै ।
रूपैस्तु तैरपि विभासि यतस्त्वमेव
तस्मात्त्वमेव शरणं मम दीनबन्धो ॥

dhyeyaṁ vadanti śivameva hi kecidanye
śaktiṁ gaṇeśamapare tu divākaraṁ vai
rūpaistu tairapi vibhāsi yatastvameva
tasmāttvameva śaraṇaṁ mama dīnabandho

Śrīhariśaraṇāṣṭakam of Swami Brahmananda, 1

b) योऽन्तः प्रविश्य मम वाचमिमां प्रसुप्तां
सञ्जीवयत्यखिलशक्तिधरः स्वधाम्ना ।
अन्यांश्च हस्तचरणश्रवणत्वगादीन्
प्राणान्नमो भगवते पुरुषाय तुभ्यम् ॥

yo'ntaḥ praviśya mama vācamimāṁ prasuptāṁ
sañjīvayatyakhilaśaktidharaḥ svadhāmnā
anyāṁśca hastacaraṇaśravaṇatvagādīn
prāṇānnamo bhagavate puruṣāya tubhyam

Śrīmadbhāgavatam, 4.9.6

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a) Some say Śiva alone is worthy of being meditated upon, others say Śakti, yet others Gaṇeśa and still others the Sun. But as Thou alone manifestest in all these forms, therefore, O friend of the destitute, I take refuge in Thee.

b) O glorious Lord, salutations to Thee. Thy power of intelligence has entered into me rousing my dormant speech. Lord of all powers, Thou art the impeller of my action and also of my other organs.



c) मज्जन्मनः फलमिदं मधुकैटभारे
मत्प्रार्थनीय मदनुग्रह एष एव ।
त्वद्भृत्यभृत्यपरिचारकभृत्यभृत्य-
भृत्यस्य भृत्य इति मां स्मर लोकनाथ ॥

majjanmanaḥ phalamidaṁ madhukaiṭabhāre
matprārthanīya madanugraha eṣa eva
tvadbhṛtyabhṛtyaparicārakabhṛtyabhṛtya-
bhṛtyasya bhṛtya iti māṁ smara lokanātha

Mukundamālā of Kulashekhara, 28

d) गङ्गातरङ्गरमणीयजटाकलापं
गौरीनिरन्तरविभूषितवामभागम् ।
नारायणप्रियमनङ्गमदापहारं
वाराणसीपुरपतिं भज विश्वनाथम् ॥

gaṅgātaraṅgaramaṇīyajaṭākalāpaṁ
gaurīnirantaravibhūṣitavāmabhāgam
nārāyaṇapriyamanaṅgamadāpahāraṁ
vārāṇasīpurapatiṁ bhaja viśvanātham

Viśvanāthāṣṭakam of Vyasadeva, 1

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c) O slayer of Madhu and Kaiṭabha, O Master of all worlds, the aspiration of my life is this alone, my prayer this alone, and the gracious help which I seek is this alone: Be gracious to know that I am the most insignificant of all your servants.

d) May we worship Viśvanātha, the Lord of Varanasi, whose locks of hair look charming along with the ripples of Gaṅgā, who is ever adorned on his left by Gaurī, who is the beloved of Nārāyaṇa, who is the destroyer of Cupid's pride.

e) मोहान्धकारभरिते हृदयेऽस्मदीये
 मातः सदैव कुरु वासमुदारभावे ।
स्वीयाखिलावयवनिर्मलसुप्रभाभिः
 शीघ्रं विनाशय मनोगतमन्धकारम् ॥

mohāndhakārabharite hṛdaye'smadīye
 mātaḥ sadaiva kuru vāsamudārabhāve
svīyākhilāvayavanirmalasuprabhābhiḥ
 śīghraṁ vināśaya manogatamandhakāram

Sarasvatī-stuti, Stotraratnāvalī, P.81

f) उल्लासयन् कुवलयं धवलस्मितेन
 निघ्नन् तमांसि महसा तपनेक्षितेन ।
आगामिचित्रबहुलं कुशलं दधानः
 श्रीमान् विभाति भगवानरविन्दनाथः ॥

ullāsayan kuvalayaṁ dhavalasmitena
 nighnan tamāṁsi mahasā tapanekṣitena
āgāmicitrabahulaṁ kuśalaṁ dadhānaḥ
 śrīmān vibhāti bhagavānaravindanāthaḥ

Śrī-aravindastotram of T.V. Kapali Sastri, 1

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e) O Compassionate Mother, make your abode permanent in our hearts, always filled with ignorance and darkness. O Mother, destroy instantly the darkness by the pure lustre of your physical form.

f) His smile, moon-white, joys the earth into blossoming; His flaming eye of light destroys the darkness; the weal of the future picturesque He holds in His palm; resplendent shines forth the Lord, Sri Aurobindo.



## II.6. Metres with Fifteen Syllables

II.6.1. मालिनी (*mālinī*): This metre has fifteen syllables in each *pāda*. The 1st, 2nd, 3rd, 4th, 5th, 6th, 10th and 13th syllables of each *pāda* of this metre are short and the others long. There should be a pause after the 8th and last syllables of each *pāda*.

Sch. g. न न म य य
 ⏑⏑⏑⏑⏑⏑– – – ⏑ – – ⏑ – –
Def. ननमयययुतेयं मालिनी भोगिलोकैः

Chandomañjarī, 2.134

EXAMPLES

a) वटविटपिसमीपे भूमिभागे निषण्णं
सकलमुनिजनानां ज्ञानदातारमारात् ।
त्रिभुवनमुरुमीशं दक्षिणामूर्तिदेवं
जननमरणदुःखच्छेददक्षं नमामि ॥

vaṭaviṭapisamīpe bhūmibhāge niṣaṇṇaṁ
sakalamunijanānāṁ jñānadātāramārāt
tribhuvanamurumīśaṁ dakṣiṇāmūrtidevaṁ
jananamaraṇaduḥkhacchedadakṣaṁ namāmi

Dakṣiṇāmūrtistotram of Shankaracharya, 2

b) असितगिरिसमं स्यात् कज्जलं सिन्धुपात्रे
सुरतरुवरशाखा लेखनी पत्रमूर्वी ।
लिखति यदि गृहीत्वा शारदा सर्वकालं
तदपि तव गुणानामीश पारं न याति ॥

asitagirisamaṁ syāt kajjalaṁ sindhupātre
surataruvaraśākhā lekhanī patramūrvī
likhati yadi gṛhītvā śāradā sarvakālaṁ
tadapi tava guṇānāmīśa pāraṁ na yāti

Śivamahimnastotram of Pushpadanta, 32

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a) I bow down to Dakṣiṇāmūrti, the teacher of the three worlds, the Lord, the destroyer of all miseries of birth and death, who seated on the ground under the banyan tree grants knowledge to all Rishis assembled before Him.

b) If the goddess of learning Herself were to write for all time with the biggest branch of the celestial tree as pen, the whole earth as paper, the blue mountain as ink, the ocean as ink-pot, even then, O Lord Thy attributes shall not reach the end of their description.



c) अतुलितबलधामं हेमशैलाभदेहं
दनुजवनकृशानुं ज्ञानिनामग्रगण्यम् ।
सकलगुणनिधानं वानराणामधीशं
रघुपतिप्रियभक्तं वातजातं नमामि ॥

atulitabaladhāmaṁ hemaśailābhadehaṁ
danujavanakṛśānuṁ jñāninām agragaṇyam
sakalaguṇanidhānaṁ vānarāṇāmadhīśaṁ
raghupatipriyabhaktaṁ vātajātaṁ namāmi

Rāmacaritamānasa of Tulasidasa, 5th canto

d) जयतु जयतु देवो देवकीनन्दनोऽयं
जयतु जयतु कृष्णो वृष्णिवंशप्रदीपः ।
जयतु जयतु मेघश्यामलः कोमलाङ्गो
जयतु जयतु पृथ्वीभारनाशो मुकुन्दः ॥

jayatu jayatu devo devakīnandano'yaṁ
jayatu jayatu kṛṣṇo vṛṣṇivaṁśapradīpaḥ
jayatu jayatu meghaśyāmalaḥ komalāṅgo
jayatu jayatu pṛthvībhāranāśo mukundaḥ

Mukundamālā of Kulashekhara, 3

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c) I bow to Hanuman, the son of wind-god, the beloved devotee of Lord Rāma, the chief of the monkeys, the repository of all virtues, the foremost among the wise, a fire consuming the forest of demon race, whose body shines like a golden mountain and who is an abode of immeasurable strength.

d) Victory to the Supreme Divinity, the delight of Devakī; victory to Lord Krishna, the light of *vṛṣṇi* race; victory to that embodiment of tender beauty suffused with cloud-blue; victory to Mukunda who removes the burden of earth caused by the wicked.

e) हृदयकमलमध्ये निर्विशेषं निरीहं
हरिहरविधिवेद्यं योगिभिर्ध्यानगम्यम् ।
जननमरणभीतिभ्रंशि सच्चित्स्वरूपं
सकलभुवनबीजं ब्रह्मचैतन्यमीडे ॥

hṛdayakamalamadhye nirviśeṣaṁ nirīhaṁ
hariharavidhivedyaṁ yogibhirdhyānagamyam
jananamaraṇabhītibhraṁśi saccitsvarūpaṁ
sakalabhuvanabījaṁ brahmacaitanyamīḍe

Mahānirvāṇatantra, III, 50

f) भगवति तव तीरे नीरमात्राशनोऽहं
विगतविषयतृष्णः कृष्णमाराधयामि ।
सकलकलुषभङ्गे स्वर्गसोपानसङ्गे
तरलतरतरङ्गे देवि गङ्गे प्रसीद ॥

bhagavati tava tīre nīramātrāśano'haṁ
vigataviṣayatṛṣṇaḥ kṛṣṇamārādhayāmi
sakalakaluṣabhaṅge svargasopānasaṅge
taralataratāraṅge devi gaṅge prasīda

Śrīgaṅgāṣṭakam of Shankaracharya, 1

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e) In my heart-lotus do I contemplate on the Brahman, distinctionless and featureless, who is the object of realisation for even the Creator, Protector and Destroyer of the universe Himself, to whom Yogis attain by meditation; who destroys the fear of birth and death; and who is pure Existence, pure Consciousness and the Originator of all worlds.

f) O Goddess Gaṅgā, may I worship Lord Krishna on your bank by taking your water alone. Rippling tremulously, O Gaṅgā, you destroy all our sins. As a ladder, your grace helps us to reach heaven, O Goddess, be pleased with me.



II.6.2. तूणकम् (*tūṇakam*): This metre contains fifteen syllables in each *pāda.* The 1st, 3rd, 5th, 7th, 9th, 11th, 13th and 15th syllables of each *pāda* of this metre are long and the others short. There should be a pause after the 4th, 8th, 12th and last syllables of each *pāda.* One *pāda* of this metre, according to rule, is comparable with two *pādas* of *samānikā* (8.5) minus the last syllable.

Sch. g. र ज र ज र
Def. तूणकं समानिकापदद्वयं विनान्तिमम्

Chandomañjarī, 2.137

EXAMPLES

a) अम्बुदाञ्जनेन्द्रनीलनिन्दिकान्तिडम्बरः
कुङ्कुमोद्यदर्कविद्युदंशुदिव्यदम्बरः ।
श्रीमदङ्गचर्चितेन्दुपीतनाक्तचन्दनः
स्वाङ्घ्रिदास्यदोऽस्तु मे स वल्लवेन्द्रनन्दनः ॥

ambudāñjanendranīlanindikāntiḍambaraḥ
kuṅkumodyadarkavidyudaṁśudivyadambaraḥ
śrīmadaṅgacarcitendupītanāktacandanaḥ
svāṅghridāsyado'stu me sa vallavendranandanaḥ

Govindalīlāmṛtam of Krishnadasa Kaviraja, 17.50

b) कुङ्कुमाक्तकाञ्चनाब्जगर्वहारिगौरभा
पीतनाञ्चिताब्जगन्धकीर्तिनिन्दिसौरभा ।
वल्लवेशसूनुसर्ववाञ्छितार्थसाधिका
मह्यमात्मपादपद्मदास्यदास्तु राधिका ॥

kuṅkumāktakāñcanābjagarvahārigaurabhā
pītanāñcitābjagandhakīrtinindisaurabhā
vallaveśasūnusarvavāñchitārthasādhikā
mahyamātmapādapadmadāsyadāstu rādhikā

Govindalīlāmṛtam of Krishnadasa Kaviraja, 17.59

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a) May Lord Krishna, the dear child of the king of cowherds let me serve His feet; He is that Krishna the lustre of whose body disrespects the coulour of fresh clouds, collyrium and emerald, whose yellow garment is brighter than saffron, rising-sun and the flash of lightning, and whose body is anointed with the paste of saffron and sandal.

b) May Rādhā, the lustre of whose body destroys the pride of golden lotus decked with saffron, the scent of whose body despises the sweet scent of the lotus decked with saffron; May She, who brings fulfillment to all desires of Krishna, let me serve Her feet.



c) निस्तरङ्गपावनान्तरङ्गमानवान्तरं
भावनातिगप्रभावशक्तियोगभास्वरम् ।
सुन्दरातिसुन्दरं महोऽरविन्दमन्दिरं
सूरिवृन्दवन्दनीयमद्भुतं विचिन्त्यताम् ॥

nistaraṅgapāvanāntaraṅgamānavāntaraṁ
bhāvanātigaprabhāvaśaktiyogabhāsvaram
sundarātisundaraṁ mahoravindamandiraṁ
sūrivṛndavandanīyamadbhutaṁ vicintyatām

Prārthanam of T.V. Kapali Sastri, 20

d) सर्वसर्गभूपतेरनन्तभागकल्पना
कल्पविच्चरेऽचरेऽपि जागरूकचिन्तना ।
आदिशक्तिरीक्षितेन बिभ्रती जगत्त्रयं
जीवभावलासिनीह सेयमम्बिका मिरा ॥

sarvasargabhūpateranantabhāgakalpanā
kalpaviccare'care'pi jāgarūkacintanā
ādiśaktirīkṣitena bibhratī jagattrayaṁ
jīvabhāvalāsinīha seyamambikā mirā

Mātṛmahimā of T.V. Kapali Sastri, 1

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c) Let that light, beautiful and yet more beautiful, whose home is Sri Aurobindo, be meditated upon – the Light that is the wave-less sacred deep, the inmost of man, but which is radiant in union with the Power, the Śakti whose splendour outreaches conception, the Light, the Wonder worshipped by the Wise.

d) She – who from the king of All creation takes and forms countless portions and knows the process, whose thought is wakeful in the mobile and the immobile, who is the primal force, Śakti, holding the three worlds in Her gaze, she here as a separate soul shines, Mother Mira.

e) भव्यजन्मवर्धनाय बाल्यधर्मधायिनी
युक्तलोकसेवनाय युक्तरूपधारिणी ।
साधनाय नव्यदेहशिल्पशिक्षणार्थिनां
उल्लसन्नवागमा विराजते मिराम्बिका ।।

bhavyajanmavardhanāya bālyadharmadhāyinī
yuktalokasevanāya yuktarūpadhāriṇī
sādhanāya navyadehaśilpaśikṣaṇārthinām
ullasannavāgamā virājate mirāmbikā

Mātṛmahimā of T.V. Kapali Sastri, 3

f) चण्डमुण्डधूम्रनेत्ररक्तबीजनाशिनी
चन्द्रखण्डचूडचित्तमोहिनी परात्परा ।
निर्जरीसमूहमौलिरत्नरञ्जिताङ्घ्रिका
राजताद्रिवासिनी विलासिनी गतिर्मम ।।

caṇḍamuṇḍadhūmranetraraktabījanāśinī
candrakhaṇḍacūḍacittamohinī parātparā
nirjarīsamūhamauliratnarañjitāṅghrikā
rājatādrivāsinī vilāsinī gatirmama

Devīstotramañjarī of Vasishtha Ganapati Muni, 70

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e) For the increase and growth of happy births, she upholds youth's nature and law for ever. For the worship of these who are yoked (to the Divine) suitable form she wears. For the practice and success of those who seek to learn the new physiques' sculpture. She keeps aloft the new knowledge at play. Resplendent in glory exists, the Mother Mira.

f) She is the destroyer of the *asuras* like Caṇḍa, Muṇḍa, Dhūmranetra, Raktabīja. She is the most enchanting beloved of Lord Shiva. Her feet are adorned by the jewelled crests of prostrating gods. That transcendental and sportive Radiant Mother, who has her abode in the silvery mountain, is my refuge.



## II.7. Metres with Sixteen Syllables

II.7.1. पञ्चचामरम् (*pañcacāmaram*): Two *pādas* of *pramāṇikā* (8.6) metre put together would form one *pāda* of this metre. So, this metre contains sixteen syllables in each *pāda* and the arrangement of syllabic groups in each *pāda* of this metre is: *ja ra la ga ja ra la ga.* Here, the 1st, 3rd, 5th, 7th, 9th, 11th, 13th and 15th syllables of each *pāda* are short and the others long. There should be a pause after the 4th, 8th, 12th and the last syllables of each *pāda.*

Sch. g. ज र ल ग ज र ल ग
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
Def. प्रमाणिकापदद्वयं वदन्ति पञ्चचामरम्

Chandomañjarī, 2.151

EXAMPLES

a) नमामि भक्तवत्सलं कृपालुशीलकोमलं
भजामि ते पदाम्बुजं ह्यकामिनां स्वधामदम् ।
तदेकमद्भुतं प्रभुं निरीहमीश्वरं विभुं
जगद्गुरुं च शाश्वतं तुरीयमेककेवलम् ॥

namāmi bhaktavatsalaṁ kṛpāluśīlakomalaṁ
bhajāmi te padāmbujaṁ hyakāmināṁ svadhāmadam
tadekamadbhutaṁ prabhuṁ nirīhamīśvaraṁ vibhuṁ
jagadguruṁ ca śāśvataṁ turīyamekakevalam

Rāmacaritamānasa of Tulasidasa, III.1

b) मुरारिकायकालिमाललामवारिधारिणी
तृणीकृतत्रिविष्टपा त्रिलोकशोकहारिणी ।
मनोनुकूलकूलकुञ्जपुञ्जधूतदुर्मदा
धुनोतु मे मनोमलं कलिन्दनन्दिनी सदा ॥

murārikāyakālimālalāmavāridhāriṇī
tṛṇīkṛtatriviṣṭapā trilokaśokahāriṇī
manonukūlakūlakuñjapuñjadhūtadurmadā
dhunotu me manomalaṁ kalindanandinī sadā

Yamunāṣṭakam of Shankaracharya, 1

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a) O Lord, Thou art compassionate, gracious and sweet, I bow to Thee. Thou alone, O Lord, art marvellous, selfless, mighty and omnipresent. Thou art the teacher of the world, eternal, transcendent, one and absolute. I worship Thy lotus-feet which enable the selfless to attain to Thy eternal abode.

b) May Yamunā, daughter of Kalinda , whose water is blue and beautiful like Krishna, who can mock at heaven by Her ability to end the afflictions of three worlds, whose banks have a multitude of gardens, and who is the remover of pride in human beings – may that river Yamunā always wash away my inner impurities.



c) जटाकटाहसम्भ्रमभ्रमन्निलिम्पनिर्झरी
विलोलवीचिवल्लरीविराजमानमूर्धनि ।
धगद् धगद् धगज्ज्वलल्ललाटपट्टपावके
किशोरचन्द्रशेखरे रतिः प्रतिक्षणं मम ॥

jaṭākaṭāhasambhramabhramannilimpanirjharī-
vilolavīcivallarīvirājamānamūrdhani
dhagaddhagaddhagajjvalallalāṭapaṭṭapāvake
kiśoracandraśekhare ratiḥ pratikṣaṇaṁ mama

Śivatāṇḍavastotram of Ravana, 2

d) कदा निलिम्पनिर्झरीनिकुञ्जकोटरे वसन्
विमुक्तदुर्मतिः सदा शिरःस्थमञ्जलिं वहन् ।
विलोललोललोचनो ललामभाललग्नकः
शिवेति मन्त्रमुच्चरन् कदा सुखी भवाम्यहम् ॥

kadā nilimpanirjharīnikuñjakoṭare vasan
vimuktadurmatiḥ sadā śiraḥsthamañjaliṁ vahan
vilolalolalocano lalāmabhālalagnakaḥ
śiveti mantramuccaran kadā sukhī bhavāmyaham

Śivatāṇḍavastotram of Ravana, 13

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c) May my devotion to Lord Śiva be eternal, on whose head shines the crescent moon, who has the torrent of surging Gaṅgā swirling within the cauldron of his matted locks and whose forehead is bright with the fiery glow of His third eye.

d) Sitting in an arbour near the bank of River Gaṅgā and meditating on Lord Śiva's beautiful face adorned with crescent moon, chanting His sacred name, and praying with folded hands, with eyes anxious to get His vision, with mind free from all evil thoughts, these alone can make me happy. Oh, when shall all that be accomplished for me.

e) भजे व्रजैकमण्डनं समस्तपापखण्डनं
स्वभक्तचित्तरञ्जनं सदैव नन्दनन्दनम् ।
सुपिच्छगुच्छमस्तकं सुनादवेणुहस्तकं
अनङ्गरङ्गसागरं नमामि कृष्णनागरम् ॥

bhaje vrajaikamaṇḍanaṁ samastapāpakhaṇḍanaṁ
svabhaktacittarañjanaṁ sadaiva nandanandanam
supicchagucchamastakaṁ sunādaveṇuhastakaṁ
anaṅgaraṅgasāgaraṁ namāmi kṛṣṇanāgaram

Kṛṣṇāṣṭakam of Shankaracharya, 1

f) सदैव पादपङ्कजं मदीयमानसे निजं
दधानमुत्तमालकं नमामि नन्दबालकम् ।
समस्तदोषशोषणं समस्तलोकपोषणं
समस्तगोपमानसं नमामि नन्दलालसम् ॥

sadaiva pādapaṅkajaṁ madīyamānase nijaṁ
dadhānamuttamālakaṁ namāmi nandabālakam
samastadoṣaśoṣaṇaṁ samastalokapoṣaṇaṁ
samastagopamānasaṁ namāmi nandalālasam

Kṛṣṇāṣṭakam of Shankaracharya, 4

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e) I adore always Lord Krishna, the son of Nanda, the sole ornament of *vrajapura,* the destroyer of sins and giver of joy to his devotees. I salute Lord Krishna, the gallant wearing a peacock feather on head, who has a sweet musical flute in his hand and who is an ocean of love.

f) I salute the son of Nanda, whose lotus-feet areafloat on the lake of my mind and whose curls look beautiful on his forehead. I salute Him again as He is the remover of all sins, protector of all worlds and has become one with the heart and soul of the *gopīs.*



## II.8. Metres with Seventeen Syllables

II.8.1. शिखरिणी (*śikhariṇī*): This metre contains seventeen syllables in each *pāda.* The 1st, 7th, 8th, 9th, 10th, 11th, 14th, 15th and 16th syllables of each *pāda* of this metre are short and the others long. There should be a pause after the 6th and last syllables of each *pāda.*

Sch. g. य म न स भ ल ग

Def. रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी

Chandomañjarī, 2.161

EXAMPLES

a) हर त्वं संसारं द्रुततरमसारं सुरपते
हर त्वं पापानां विततिमपरां यादवपते ।
अहो दीनेऽनाथे निहितमचलं निश्चितपदं
जगन्नाथस्वामी नयनपथगामी भवतु मे ॥

hara tvaṁ saṁsāraṁ drutataramasāraṁ surapate
hara tvaṁ pāpānāṁ vitatimaparāṁ yādavapate
aho dīne'nāthe nihitamacalaṁ niścitapadaṁ
jagannāthasvāmī nayanapathagāmī bhavatu me

Jagannāthāṣṭakam of Shankaracharya, 8

b) कदा वा कालिन्दीकुवलयदलश्यामलतराः
कटाक्षा लक्ष्यन्ते किमपि करुणावीचिनिचिताः ।
कदा वा कन्दर्पप्रतिभटजटाचन्द्रशिशिराः
कमप्यन्तस्तोषं ददति मुरलीकेलिनिनदाः ॥

kadā vā kālindīkuvalayadalaśyāmalatarāḥ
kaṭākṣāḥ lakṣyante kimapi karuṇāvīcinicitāḥ
kadā vā kandarpapratibhaṭajaṭācandraśiśirāḥ
kamapyantastoṣaṁ dadati muralīkelininadāḥ

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.26

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a) O god of all gods, I pray, free me from all vain fascinations of this fleeting world and wipe off all sins from my heart. O Lord, have unfailing mercy upon me, so miserable and helpless that I am. O mighty Lord of the universe, reveal Thyself unto me.

b) Ah! when shall I behold those sweet glances of grace beyond speech, cast from eyes bluer than the blue lilies in the waters of Yamunā? And when shall that flute echo notes more soothing than the beams of the moon on the head of Śiva, the enemy of Cupid, and give rise within my heart to joy unshakable.



c) त्रयी साङ्ख्यं योगः पशुपतिमतं वैष्णवमिति
प्रभिन्ने प्रस्थाने परमिदमदः पथ्यमिति च ।
रुचीनां वैचित्र्याद् ऋजुकुटिलनानापथजुषां
नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥

trayī sāṅkhyaṁ yogaḥ paśupatimataṁ vaiṣṇavamiti
prabhinne prasthāne paramidamadaḥ pathyamiti ca
rucīnāṁ vaicitryād ṛjukuṭilanānāpathajuṣāṁ
nṛṇāmeko gamyastvamasi payasāmarṇava iva

Śivamahimnastotram of Pushpadanta, 7

d) विधात्री धर्माणां त्वमसि सकलाम्नायजननी
त्वमर्थानां मूलं धनदनमनीयाङ्घ्रिकमले ।
त्वमादिः कामानां जननि कृतकन्दर्पविजये
सतां भक्तेर्बीजं त्वमसि परमब्रह्ममहिषी ॥

vidhātrī dharmāṇāṁ tvamasi sakalāmnāyajananī
tvamarthānāṁ mūlaṁ dhanadanamanīyāṅghrikamale
tvamādiḥ kāmānāṁ janani kṛtakandarpavijaye
satāṁ bhakterbījaṁ tvamasi paramabrahmamahiṣī

Ānandalaharī of Shankaracharya, 8

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c) There are many paths of realisation enjoined in the three Vedas, Sāṅkhya, Yoga, Pāśupata doctrine, and Vaiṣṇava śāstras. All following them, straight or labyrinthine depending how one chooses it by one's temperament, reach Thee alone, just as rivers meet the ocean.

d) Thou art the ordainer of all scriptures and the regulator of all religious paths and righteousness. All wealth originates from Thee and Thy lotus-feet are worshipped by god of wealth himself. O Mother, Thou art the primal cause of all desires conquerer of all passions. Verily, Thou being the consort and the power of the supreme Brahman, art the cause of the devotion in the good.

e) न मोक्षस्याकाङ्क्षा न च विभववाञ्छापि हृदि मे
न विज्ञानापेक्षा शशिमुखि सुखेच्छापि न पुनः ।
अतस्त्वां संयाचे जननि जननं यातु मम वै
मृडानी रुद्राणी शिव शिव भवानीति जपतः ॥

na mokṣasyākāṅkṣā na ca vibhavavāñchāpi hṛdi me
na vijñānāpekṣā śaśimukhi sukhecchāpi na punaḥ
atastvāṁ saṁyāce janani jananaṁ yātu mama vai
mṛḍānī rudrāṇī śiva śiva bhavānīti japataḥ

Devyaparādhakṣamāpanastotram of Shankaracharya, 8

f) पिता त्वं माता त्वं दयिततनयस्त्वं प्रियसुहृत्
त्वमेव त्वं मित्रं गुरुरसि गतिश्चासि जगताम् ।
त्वदीयस्त्वद्भृत्यस्तव परिजनस्त्वद्गतिरिह
प्रपन्नश्चैवं सत्यहमपि तवैवास्मि हि भरः ॥

pitā tvaṁ mātā tvaṁ dayitatanayastvaṁ priyasuhṛt
tvameva tvaṁ mitraṁ gururasi gatiścāsi jagatām
tvadiyastvadbhṛtyastava parijanastvadgatiriha
prapannaścaivaṁ satyahamapi tavaivāsmi hi bharaḥ

Stotraratna of Yamunacharya, 60

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e) I have no desire for liberation, nor hankering after wealth. Neither do I cherish knowledge, nor desire for happiness. O Mother Divine, this alone I beg of Thee; may I pass my life in reciting Thy glorious names, Mṛḍānī, Rudrāṇī and Bhavānī.

f) Thou art my father, Thou my mother, Thou my beloved son, Thou my confidant, and Thou the preceptor and refuge of the worlds. I am Thine, Thy servant, Thy attendant, and Thou being my goal, I take refuge in Thee. Thus, O Lord, all my load is on Thee.



II.8.2. पृथ्वी (*pṛthvī*): This metre contains seventeen syllables in each *pāda*. Here the 1st, 3rd, 4th, 5th, 7th, 9th, 10th, 11th, 13th and 16th syllables of each *pāda* are short and the others long. There should be a pause after the 8th and last syllables of each *pāda*.

Sch. g. ज स ज स य ल ग
◡– ◡◡◡– ◡–◡◡◡–◡ –– ◡–
Def. जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः

Chandomañjarī, 2.162

EXAMPLES

a) करौ शरदिजाम्बुजक्रमविलासशिक्षागुरुः
पदौ विबुधपादपप्रथमपल्लवोल्लङ्घिनौ ।
दृशौ दलितदुर्मदत्रिभुवनोपमानश्रियौ
विलोकय विलोचनामृतमहो महः शैशवम् ॥

karau śaradijāmbujakramavilāsaśikṣāguruḥ
padau vibudhapādapaprathamapallavollaṅghinau
dṛśau dalitadurmadatribhuvanopamānaśriyau
vilokaya vilocanāmṛtamaho mahaḥ śaiśavam

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.85

b) कलक्वणितकङ्कणं करनिरुद्धपीताम्बरं
क्रमप्रसृतकुन्तलं कलितबर्हभूषं विभोः ।
पुनः प्रकृतिचापलं प्रणयिनीभुजायन्त्रितं
मम स्फुरतु मानसे मदनकेलिशय्योत्थितम् ॥

kalakvaṇitakaṅkaṇaṁ karaniruddhapītāmbaraṁ
kramaprasṛtakuntalaṁ kalitabarhabhūṣaṁ vibhoḥ
punaḥ prakṛticāpalaṁ praṇayinībhujāyantritaṁ
mama sphuratu mānase madanakeliśayyotthitam

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.20

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a) The two hands imparting lessons in a beautiful manner, as it were, unto the lotus full-bloom in autumn; the two feet surpassing in tenderness, the first fresh offshoots on the celestial tree; the two eyes excelling in loveliness all that in three worlds known as beautiful; behold this wondrous child-form ambrosial to eyes; do behold it, O my eyes.

b) May the Lord rising from his night-chamber, with bracelets tinkling sweet, slipping saffron scarf held in hand, putting curls and peacock's feather back in place, half-leaning in the arms of His beloved embracing Him – May this poise of the Lord shine in my heart.



c) नमः सवितृतेजसे भरतभूजुषे तस्थुषे
नमो भरतमेदिनीतनुभृते रहस्यार्चिषे ।
नमः परमपावनश्रुतविदां सवित्र्यै नमः
नमो नम इदम्प्रसु प्रभु गिरां भवत्यै नमः ॥

namaḥ savitṛtejase bharatabhūjuṣe tasthuṣe
namo bharatamedinītanubhṛte rahasyārciṣe
namaḥ paramapāvanaśrutavidāṁ savitryai namaḥ
namo nama idamprasu prabhu girāṁ bhavatyai namaḥ

Bhāratīstava of T.V. Kapali Sastri, p.25

d) पुरा सरसि मानसे विकचसारसालिस्खलत्-
परागसुरभीकृते पयसि यस्य यातं वयः ।
स पल्वलजलेऽधुना मिलदनेकभेकाकुले
मरालकुलनायक कथय रे कथं प्रवर्तताम् ॥

purā sarasi mānase vikacasārasāliskhalat-
parāgasurabhīkṛte payasi yasya yātaṁ vayaḥ
sa palvalajale'dhunā miladanekabhekākule
marālakulanāyaka kathaya re kathaṁ pravartatām

Bhāminīvilāsa of Jagannatha, 1.2

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c) Salutations to the splendour of the sun which permanently serves the land of Bharata, salutations to the mystic flame which nurtures the body of the land of Bharata, salutations to the mother of the ever purified scholars, O Mother of all these, salutations to you, O Mother of speech, salutations to you.

d) Say how the leader of swan-family who lived earlier in the lake of *mānasa* whose water is fragrant by the pollen falling from the rows of full-bloom lotuses, should now bear to be in a pudle full of frogs.

e) कदम्बवनचारिणीं मुनिकदम्बकादम्बिनीं
नितम्बजितभूधरां सुरनितम्बिनीसेविताम् ।
नवाम्बुरुहलोचनामभिनवाम्बुदश्यामलां
त्रिलोचनकुटुम्बिनीं त्रिपुरसुन्दरीमाश्रये ॥

kadambavanacāriṇīṁ munikadambakādambinīṁ
nitambajitabhūdharāṁ suranitambinīsevitām
navāmburuhalocanāmabhinavāmbudaśyāmalāṁ
trilocanakuṭumbinīṁ tripurasundarīmāśraye

Tripurasundarīstotram of Shankaracharya, 8

f) कदम्बवनवासिनीं कनकवल्लकीधारिणीं
महार्हमणिहारिणीं मुखसमुल्लसद्वारिणीम् ।
दयाविभवकारिणीं विशदलोचनीं वारिणीं
त्रिलोचनकुटुम्बिनीं त्रिपुरसुन्दरीमाश्रये ॥

kadambavanavāsinīṁ kanakavallakīdhāriṇīṁ
mahārhamaṇihāriṇīṁ mukhasamullasadvāriṇīm
dayāvibhavakāriṇīṁ viśadalocanīṁ vāriṇīṁ
trilocanakuṭumbinīṁ tripurasundarīmāśraye

Tripurasundarīstotram of Shankaracharya, 2

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e) I take refuge in Tripurasundari, the consort of the three-eyed Śiva, who wanders in the *kadamba* forest, who moves like a cluster of charming clouds in the sky of the heart of sages, who has a beautiful form, who is served by the celestial maids, who has three eyes like freshly blossomed lotuses and who resembles in colour the fresh clouds.

f) I take refuge in Tripurasundari, the consort of the three-eyed Śiva, who dwells in the *kadamba* forest, who holds a golden flute and wears a necklace of priceless gems, whose face is flushed with wine, who with grace and large-eyes is the giver of prosperity and protection to Her devotees.



II.8.3. मन्दाक्रान्ता (*mandākrāntā*): This metre contains seventeen syllables in each *pāda*. The 1st, 2nd, 3rd, 4th, 10th, 11th, 13th, 14th, 16th and 17th syllables of each *pāda* of this metre are long and the others short. There should be a pause after the 4th, 10th and last syllables of each *pāda*.

Sch. g. म भ न ग ग य य
Def. मन्दाक्रान्ताऽम्बुधिरसनगैर्मो भनौ गौ ययुग्मम्

Chandomañjarī, 2.164

EXAMPLES

a) मन्दं मन्दं मधुरनिनदैर्वेणुमापूरयन्तं
वृन्दं वृन्दावनभुवि गवां चारयन्तं चरन्तम् ।
छन्दोभागे शतमखमखध्वंसिनां दानवानां
हन्तारं तं कथय रसने गोपकन्याभुजङ्गम् ॥

mandaṁ mandaṁ madhuraninadairveṇumāpūrayantaṁ
vṛndaṁ vṛndāvanabhuvi gavāṁ cārayantaṁ carantam
chandobhāge śatamakhamakhadhvaṁsināṁ dānavānāṁ
hantāraṁ taṁ kathaya rasane goapakanyābhujaṅgam

Kṛṣṇakarṇāmṛtam of Lilasuka, 2.6

b) माधुर्येण द्विगुणशिशिरं वक्त्रचन्द्रं वहन्ती
वंशीवीथीविगलदमृतस्रोतसा सेचयन्ती ।
मद्वाणीनां विहरणपदं मत्तसौभाग्यभाजां
मत्पुण्यानां परिणतिरहो नेत्रयोः सन्निधत्ते ॥

mādhuryeṇa dviguṇaśiśiraṁ vaktracandraṁ vahantī
vaṁśīvīthivigaladamṛtaṁ srotasā secayantī
madvāṇīnāṁ viharaṇapadaṁ mattasaubhāgyabhājām
matpuṇyānāṁ pariṇatiraho netrayoḥ sannidhatte

Kṛṣṇakarṇāmṛtam of Lilasuka, 1.74

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a) He who gently fills the flute with sweet notes, who in Vṛndāvana walks driving herds of cows, who is glorified in the Vedas as the slayer of demons who tried to destroy the sacrifice of Indra, and who is the paramour of the *gopīs*, Him, O tongue, do thou sing of.

b) Bearing a moon-like face doubly gracious in sweetness, flooding my blessed and intoxicated speech with the nectar of the melodious flute, Lo, incarnates before my eyes, the fruit of my meritorious deeds.



c) ब्रह्मानन्दं परमसुखदं केवलं ज्ञानमूर्तिं
द्वन्द्वातीतं गगनसदृशं तत्त्वमस्यादिलक्ष्यम् ।
एकं नित्यं विमलमचलं सर्वधीसाक्षिभूतं
भावातीतं त्रिगुणरहितं सद्गुरुं तं नमामि ॥

brahmānandaṁ paramasukhadaṁ kevalaṁ jñānamūrtiṁ
dvandvātītaṁ gaganasadṛśaṁ tattvamasyādilakṣyam
ekaṁ nityaṁ vimalamacalaṁ sarvadhīsākṣibhūtaṁ
bhāvātītaṁ triguṇarahitaṁ sadguruṁ taṁ namāmi

Gurustotram of Viśvasāra Tantra, 14

d) नास्था धर्मे न वसुनिचये नैव कामोपभोगे
यद्यद् भव्यं भवतु भगवन् पूर्वकर्मानुरूपम् ।
एतत् प्रार्थ्यं मम बहुमतं जन्मजन्मान्तरेऽपि
त्वत्पादाम्भोरुहयुगगता निश्चला भक्तिरस्तु ॥

nāsthā dharme na vasunicaye naiva kāmopabhoge
yadyad bhavyaṁ bhavatu bhagavan pūrvakarmānurūpaṁ
etat prārthyaṁ mama bahumataṁ janmajanmāntare'pi
tvatpādāmbhoruhayugagatā niścalā bhaktirastu

Mukundamālā of Kulashekhara, 5

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c) Salutations to the true *Guru*, the embodiment of the Bliss of Brahman, the bestower of supreme happiness, the absolute, the knowledge incarnate, the one beyond duality, as vast as the sky, the one indicated by the Vedic utterance "Thou art That". Salutations to Him, the One, Eternal, Pure, Immovable, the Witness of all intellect, the one beyond all tastes and untainted by the three *guṇas* of Nature.

d) O Lord, I have no hope for Dharma, no desire for accession of wealth and enjoyment of sense pleasures. Whatever is destined by the merits of my previous deeds, may it come to pass. My prayer to Thee is that, O Lord, in my birth after birth, may I have deep and unwavering devotion to Thy lotus-feet.

e) तृष्णातोये मदनपवनोद्धूतमोहोर्मिमाले
दारावर्ते तनयसहजग्राहसङ्घाकुले च ।
संसाराख्ये महति जलधौ मज्जतां नस्त्रिधामन्
पादाम्भोजे वरद भवतो भक्तिनावं प्रयच्छ ॥

tṛṣṇātoye madanapavanoddhūtamohormimāle
dārāvarte tanayasahajagrāhasaṅghākule ca
saṁsārākhye mahati jaladhau majjatāṁ nastridhāman
pādāmbhoje varada bhavato bhaktināvaṁ prayaccha

Mukundamālā of Kulashekhara, 14

f) तोयैरल्पैरपि करुणया भीमभानौ निदाघे
मालाकार व्यरचि भवता या तरोरस्य पुष्टिः ।
सा किं शक्या जनयितुमिह प्रावृषेण्येन वारां
धारासारानपि विकिरता विश्वतो वारिदेन ॥

toyairalpairapi karuṇayā bhīmabhānau nidāghe
mālākāra vyaraci bhavatā yā tarorasya puṣṭiḥ
sā kiṁ śakyā janayitumiha prāvṛṣeṇyena vārāṁ
dhārāsārānapi vikiratā viśvato vāridena

Bhāminīvilāsa of Jagannatha, 1.28

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e) We are sinking in the terrible ocean of *saṁsāra* whose water of insatiable desires curls into waves of maddening infatuations stirred by strong wind of lust and is further infested with large crocodiles in the form of brothers and sons as well as the whirlpool of wives (or husbands). O fulfiller of all desires, O omnipresent Lord, may we be able to retain our deep devotion to Thy lotus-feet which alone can be our boat to cross this ocean of *saṁsāra*.

f) O gardener! will the heavy downpours from clouds in all directions in the rainy season be able to nurture the tree with same care and affection as you do with little water in hot summer?



## II.9. Metres with Nineteen syllables

II.9.1. शार्दूलविक्रीडितम् (*śārdūlavikrīḍitam*): This metre contains nineteen syllables in each *pāda*. The 1st, 2nd, 3rd, 6th, 8th, 12th, 13th, 14th, 16th, 17th and 19th syllables of each *pāda* of this metre are long and the others short. There should be a pause after the 12th and last syllables of each *pāda*.

Sch. g. म स ज स त त ग
Def. सूर्याश्वैर्मसजस्ततताः सगुरवः शार्दूलविक्रीडितम्

Chandomañjarī, 2.196

Examples

a) कस्तूरीतिलकं ललाटपटले वक्षःस्थले कौस्तुभम्
नासाग्रे वरमौक्तिकं करतले वेणुं करे कङ्कणम् ।
सर्वाङ्गे हरिचन्दनं च कलयन् कण्ठे च मुक्तावलीं
गोपस्त्रीपरिवेष्टितो विजयते गोपालचूडामणिः ॥

kastūrītilakaṁ lalāṭapaṭale vakṣaḥsthale kaustubhaṁ
nāsāgre varamauktikaṁ karatale veṇuṁ kare kaṅkaṇam
sarvāṅge haricandanaṁ ca kalayan kaṇṭhe ca muktāvalīṁ
gopastrīpariveṣṭito vijayate gopālacūḍāmaṇiḥ

Kṛṣṇakarṇāmṛtam of Lilasuka, 2.108

b) खड्गं चक्रगदेषुचापपरिघान् शूलं भुशुण्डीं शिरः
शङ्खं सन्दधतीं करैस्त्रिनयनां सर्वाङ्गभूषावृताम् ।
यां हन्तुं मधुकैटभौ जलजभूस्तुष्टाव सुप्ते हरौ
नीलाश्मद्युतिमास्यपाददशकां सेवे महाकालिकाम् ॥

khaḍgaṁ cakragadeṣucāpaparighān śūlaṁ bhuśuṇḍīṁ śiraḥ
śaṅkhaṁ sandadhatīṁ karaistrinayanāṁ sarvāṅgabhūṣāvṛtām
yāṁ hantuṁ madhukaiṭabhau jalajabhūstuṣṭāva supte harau
nīlāśmadyutimāsyapādadaśakāṁ seve mahākālikām

Devīmāhātmyam, 1.1

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a) Having a musk-mark on the forehead, *kaustubha* gem on chest, and a lustrous fresh pearl pendant on the tip of His nose, holding the flute in hands, adorned with wristlets, with sandal paste all over the body, with a string of pearls around the neck – He, the crest-jewel of the cowherd race, triumphs for ever, surrounded by the cowherd damsels.

b) I seek Mahākālī with ten faces, ten legs, and with sword, disc, mace, arrows, bow, club, spear, missile, human skulls and conch in her hands, who is three-eyed, and with ornaments adorning all Her limbs who shines like a blue jewel, whom Brahma worshipped in order to destroy Madhu and Kaiṭabha when Vishnu was in a mystic sleep.



c) हे गोपालक हे कृपाजलनिधे हे सिन्धुकन्यापते
हे कंसान्तक हे गजेन्द्रकरुणापारीण हे माधव ।
हे रामानुज हे जगत्त्रयगुरो हे पुण्डरीकाक्ष मां
हे गोपीजननाथ पालय परं जानामि न त्वां विना ॥

he gopālaka he kṛpājalanidhe he sindhukanyāpate
he kaṁsāntaka he gajendrakaruṇāpārīṇa he mādhava
he rāmānuja he jagattrayaguro he puṇḍarīkākṣa māṁ
he gopījananātha pālaya paraṁ jānāmi na tvāṁ vinā

Mukundamālā of Kulashekhara, 22

d) यं शैवाः समुपासते शिव इति ब्रह्मेति वेदान्तिनो
बौद्धा बुद्ध इति प्रमाणपटवः कर्तेति नैयायिकाः ।
अर्हन्नित्यथ जैनशासनरताः कर्मेति मीमांसकाः
सोऽयं नो विदधातु वाञ्छितफलं त्रैलोक्यनाथो हरिः ॥

yaṁ śaivā samupāsate śiva iti brahmeti vedāntino
bauddhā buddha iti pramāṇpaṭavaḥ karteti naiyāyikāḥ
arhannityatha jainaśāsanaratāḥ karmeti mīmāṁsakāḥ
so'yaṁ no vidadhātu vāñchitaphalaṁ trailokyanātho hariḥ

Hanumannāṭakam of Hanuman, 1.1

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c) O Thou, who as a tender cowherd boy looked after the cows of Vṛndāvana, O ocean of compassion, consort of ocean-born Lakṣmī, O slayer of Kaṁsa, bestower of endless mercy upon the elephant king in distress, O Mādhava, O younger brother of Balarāma, O Preceptor of three worlds, O lotus-eyed one, O Lord of the *gopīs* of Vṛndāvana, deign to save me, as I know none other than Thee as supreme.

d) May the Lord of the universe, whom devotees of Śiva worship as Śiva, the Vedantins as Brahman, the Buddhist as Buddha, the followers of *nyāya* philosophy as the Agent, those devoted to Jaina doctrines as Arhat, the ritualists of *mīmṁāsā* school as *karma* – May He fulfill all our hearty desires.

e) वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः ।
अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मृग्यते
यः स्थाणुः स्थिरभक्तियोगसुलभो निःश्रेयसायास्तु वः ॥

vedānteṣu yamāhurekapuruṣaṁ vyāpya sthitaṁ rodasī
yasminnīśvara ityananyaviṣayaḥ śabdo yathārthākṣaraḥ
antaryaśca mumukṣubhirniyamitaprāṇādibhirmṛgyate
yaḥ sthāṇuḥ sthirabhaktiyogasulabho niḥśreyasāyāstu vaḥ

Vikramorvaśīyam of Kalidasa, 1.1

f) शान्तं शाश्वतमप्रमेयमनघं निर्वाणशान्तिप्रदं
ब्रह्माशम्भुफणीन्द्रसेव्यमनिशं वेदान्तवेद्यं विभुम् ।
रामाख्यं जगदीश्वरं सुरगुरुं मायामनुष्यं हरिं
वन्देऽहं करुणाकरं रघुवरं भूपालचूडामणिम् ॥

śāntaṁ śāśvatamaprameyamanaghaṁ nirvāṇaśāntipradaṁ
brahmāśambhuphaṇīndrasevyamaniśaṁ vedāntavedyaṁ vibhum
rāmākhyaṁ jagadīśvaraṁ suraguruṁ māyāmanuṣyaṁ hariṁ
vande'haṁ karuṇākaraṁ raghuvaraṁ bhūpālacūḍāmaṇim

Rāmacaritamānasa of Tulasidasa, 5.1

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e) May the Eternal Lord who is attainable by firm faith and meditation, who is acclaimed as the Supreme Spirit in the Vedanta, who pervades earth and sky by his omnipresence, for whom the epithet Lord is proper, and who is sought within by those desiring salvation by control of vital breaths, May He bestow upon you all highest bliss.

f) I bow to Lord Rāma, the best of the Raghus, the crest-jewel of kings, the mine of compassion, the Lord of the universe, the Teacher of Gods, calm, eternal, immeasurable, free from blemishes, giver of peace of Nirvana, served always by Brahma, the creator, Shambhu, the destroyer and the Snake-king, the mighty Lord knowable only through Vedanta.



## II.I0. Metres with Twenty-one Syllables

II.10.1. स्रग्धरा (*sragdharā*): This metre contains twenty-one syllables in each *pāda*. The 1st" 2nd, 3rd, 4th, 6th, 7th, 14th, 15th, 17th, 18th, 20th and 21st syllables of each *pāda* of this metre are long and the others short. There should be a pause after the 7th, 14th and 21st syllables of each *pāda*.

Sch. g. म र भ न य य य
– – – – ⏑ – – ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ – – ⏑ – –
Def. म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्

Chandomañjarī, 2.210

EXAMPLES

a) मौलौ मायूरबर्हं मृगमदतिलकं चारुलालाटपट्टे
कर्णद्वन्द्वे च तालीदलमतिमृदुलं मौक्तिकं नासिकायाम् ।
हारो मन्दारमालापरिमलभरिते कौस्तुभस्योपकण्ठे
पाणौ वेणुश्च यस्य व्रजयुवतियुतः पातु पीताम्बरो नः ॥

maulau māyūrabarhaṁ mṛgamadatilakaṁ cārulālāṭapaṭṭe
karṇadvandve ca tālīdalamatimṛdulaṁ mauktikaṁ nāsikāyām
hāro mandāramālāparimalabharite kaustubhasyopakaṇṭhe
pāṇau veṇuśca yasya vrajayuvatiyutaḥ pātu pītāmbaro naḥ
Kṛṣṇakarṇāmṛtam of Lilasuka, 2.92

b) रामं कामारिसेव्यं भवभयहरणं कालमत्तेभसिंहं
योगीन्द्रं ज्ञानगम्यं गुणनिधिमजितं निर्गुणं निर्विकारम् ।
मायातीतं सुरेशं खलवधनिरतं ब्रह्मवृन्दैकदेवं
वन्दे कन्दावदातं सरसिजनयनं देवमुर्वीशरूपम् ॥

rāmaṁ kāmārisevyaṁ bhavabhayaharaṇaṁ kālamattebhasiṁhaṁ
yogīndraṁ jñānagamyaṁ guṇanidhimajitaṁ nirguṇaṁ nirvikāram
māyātītaṁ sureśaṁ khalavadhaniratam brahmavṛndaikadevaṁ
vande kandāvadātaṁ sarasijanayanaṁ devamurvīśarūpam
Rāmacaritamānasa of Tulasidasa, 6.1

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a) He who wears on His crest the peacock-plume, on His forehead a musk-mark and on two ears the tender palm-shoots, on His nose a pearl-pendant and on chest the *kaustubha* gem and a garland of exquisite fragrant hibiscus flowers, who holds in His hand the flute, may He who shines with saffron robe in the company of loving cowherdesses, protect us.

b) I adore Lord Rāma, the Supreme Deity, object of worship even to Śiva, dispeller of the fear of birth and death, the lion who quelled the mad elephant of Death, the master of Yogis, the one attainable through immediate knowledge, the storehouse of divine qualities yet without any attribute, unconquerable by any, immutable, beyond *māyā,* the Lord of celestial beings, keen to destroy evil beings, the only protector of the Brahmins, most splendidly beautiful Lord having lotus-like eyes who came on the earth as a mundane king.



c) ब्रह्माण्डच्छत्रदण्डः शतधृतिभवनाम्भोरुहनालदण्डः
क्षोणीनौ कूपदण्डः क्षरदमरसरित्पट्टिकाकेतुदण्डः ।
ज्योतिश्चक्राक्षदण्डस्त्रिभुवनविजयस्तम्भदण्डोऽङ्घ्रिदण्डः
श्रेयस्त्रैविक्रमस्ते वितरतु विबुधद्वेषिणां कालदण्डः ॥

brahmāṇḍacchatradaṇḍaḥ śatadhṛtibhavanāmbhoruhanāladaṇḍaḥ
kṣoṇīnau kūpadaṇḍaḥ kṣaradamarasaritpaṭṭikāketudaṇḍaḥ
jyotiścakrākṣadaṇḍastribhuvanavijayastambhadaṇḍo'ṅghridaṇḍaḥ
śreyastraivikramaste vitaratu vibudhadveṣiṇāṁ kāladaṇḍaḥ
Daśakumāracaritam of Dandi, 1.1

d) सानन्दं नन्दिहस्ताहतमुरजरवाहूतकौमारबर्हि-
त्रासान्नासाग्ररन्ध्रं विशति फणिपतौ भोगसङ्कोचभाजि ।
गण्डोड्डीनालिमालामुखरितककुभस्ताण्डवे शूलपाणे-
र्वैनायक्यश्चिरं वो वदनविधुतयः पान्तु चीत्कारवत्यः ॥

sānandaṁ nandihastāhatamurajaravāhūtakaumārabarhi-
trāsānnāsāgrarandhraṁ viśati phaṇipatau bhogasaṅkocabhāji
gaṇḍoḍḍīnālimālāmukharitakakubhastāṇḍave śūlapāṇer-
vaināyakyaściraṁ vo vadanavidhutayaḥ pāntu cītkāravatyaḥ
Mālatīmādhavam of Bhavabhuti, 1.1

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c) May the sustainer of world, the staff-like feet of Lord Viṣṇu, bring good furtune – the boon which constitutes the pole of the umbrella protecting the universe, which is the long stalk of the lotus, the birth-place of Brahma, and is the main mast of mundane ship, which serves as the flag-staff of the banner-like heavenly river gliding along the sky, and is wheel-axis of the firmament of stars, and is pillar that proclaiming His victory over the three worlds, and which spells death to the enemies of Gods, the demons.

d) May the agitations and fearsome cries of Lord Gaṇeśa which were occasioned at the time of the vehement dance of Lord Śiva as the serpent king with his body contracted, entered into the front aperture his nostril through the fear of Kartikeya's peacock that was attracted by the sound of the tabor joyfully beaten by an attendant of Lord Śiva, and which made the directions resound with the buzzing of the swarms of the bees flying up from his temples, – may long protect you.

e) ब्रह्मा रुद्रः कुमारो हरिवरुणयमा वह्निरिन्द्रः कुबेर-
श्चन्द्रादित्यौ सरस्वत्युदधियुगनगा वायुरुर्वीभुजङ्गाः ।
सिद्धा नद्योऽश्विनौ श्रीर्दितिरदितिसुता मातरश्चण्डिकाद्या
वेदास्तीर्थानि यज्ञा गणवसुमुनयः पान्तु नित्यं ग्रहाश्च ॥

brahmā rudraḥ kumāro harivaruṇayamā vahnirindraḥ kubera-
ścandrādityau sarasvatyudadhiyuganagā vāyururvībhujaṅgāḥ
siddhā nadyo'śvinau śrīrditiraditisutā mātaraścaṇḍikādyā
vedāstīrthāni yajñā gaṇavasumunayaḥ pāntu nityaṁ grahāśca

Pañcatantram of Vishnusharma, 1.1

f) या सृष्टिः स्त्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वम् ।
यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥

yā sṛṣṭiḥ sraṣṭurādyā vahati vidhihutaṁ yā haviryā ca hotrī
ye dve kālaṁ vidhattaḥ śrutiviṣayaguṇā yā sthitā vyāpya viśvam
yāmāhuḥ sarvabījaprakṛtiriti yayā prāṇinaḥ prāṇavantaḥ
pratyakṣābhiḥ prapannastanubhiravatu vastābhiraṣṭābhirīśaḥ

Abhijñānaśākuntalam of Kalidasa, 1.1

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e) Brahmā, the creator, Lord Śiva, Kumāra, the son of Pārvatī, Lord Viṣṇu, Varuṇa, the Lord of water, Yama, the god of Death, Indra, the god of Mind, Kubera, the God of wealth, Chandra, the Moon-god, Aditya, the Sun-god, Sarasvatī, the goddess of speech, the sea, the four Yugas, the mountains (Himālaya etc.), the Wind-god, the serpents, the *siddhas*, the rivers, the Aśvins (two physicians of the gods), goddess Lakṣmī, Diti, the mother of the demons, the children of Aditi, all forms of the Divine Mother, the Vedas, pilgrimages, sacrifices, eight Vasus, all Munis and nine *grahas* – May all protect you for ever.

f) May the Supreme Lord Śiva in eight visible forms, viz. Water which is the first creation of the creator, Fire which carries the offerings to the Gods; Hotri, the sacrificer, Sun and Moon, the two regulating time, the all-pervading Ether which is the medium of sound, Earth, the source of all seeds and, Air, that by which creatures possess breath – May He protect you all.

# Section III
# Appendexes

APPENDIX I

## Genera or Classes of Metres

*(Arranged according to the number of syllables in each pāda)*

| No. | Class | Devanāgarī | Name |
|---|---|---|---|
| 1 | Metres with one syllable | उक्था | *ukthā* |
| 2 | Metres with two syllables | अत्युक्था | *atyukthā* |
| 3 | Metres with three syllables | मध्या | *madhyā* |
| 4 | Metres with four syllables | प्रतिष्ठा | *pratiṣṭhā* |
| 5 | Metres with five syllables | सुप्रतिष्ठा | *supratiṣṭhā* |
| 6 | Metres with six syllables | गायत्री | *gāyatrī* |
| 7 | Metres with seven syllables | उष्णिक् | *uṣṇik* |
| 8 | Metres with eight syllables | अनुष्टुप् | *anuṣṭup* |
| 9 | Metres with nine syllables | बृहती | *bṛhatī* |
| 10 | Metres with ten syllables | पङ्क्तिः | *paṅktiḥ* |
| 11 | Metres with eleven syllables | त्रिष्टुप् | *triṣṭup* |
| 12 | Metres with twelve syllables | जगती | *jagatī* |
| 13 | Metres with thirteen syllables | अतिजगती | *atijagatī* |
| 14 | Metres with fourteen syllables | शक्वरी | *śakvarī* |
| 15 | Metres with fifteen syllables | अतिशक्वरी | *atiśakvarī* |
| 16 | Metres with sixteen syllables | अष्टिः | *aṣṭiḥ* |
| 17 | Metres with seventeen syllables | अत्यष्टिः | *atyaṣṭiḥ* |
| 18 | Metres with eighteen syllables | धृतिः | *dhṛtiḥ* |
| 19 | Metres with nineteen syllables | अतिधृतिः | *atidhṛtiḥ* |
| 20 | Metres with twenty syllables | कृतिः | *kṛtiḥ* |
| 21 | Metres with twenty-one syllables | प्रकृतिः | *prakṛtiḥ* |
| 22 | Metres with twenty-two syllables | आकृतिः | *ākṛtiḥ* |
| 23 | Metres with twenty-three syllables | विकृतिः | *vikṛtiḥ* |
| 24 | Metres with twenty-four syllables | संस्कृतिः | *saṁskṛtiḥ* |
| 25 | Metres with twenty-five syllables | अतिकृतिः | *atikṛtiḥ* |
| 26 | Metres with twenty-six syllable | उत्कृतिः | *utkṛtiḥ* |
| 27 | Metres with twenty-seven and more syllables | दण्डकः | *daṇḍakaḥ* |

## Appendix II

### Index of the *gaṇa* groupings

(In Sanskrit alphabetical order)

This index gives the scannings or *gaṇa* groupings of the 123* *chandas* covered in this work, together with the name of each *chanda*.

The *chandas* here are of *samavṛtta* type, where all the four quarters have the same scansion and number of syllables.

The number in the third column refers to the main list of *chandas* and their definitions (see Appendix IV). The first part of the number (the integer) gives the number of syllables in each *pāda* of the metre and the genus or class. The second part of the number (the decimal) gives the particular species of the *chanda*.

| *gaṇa* | *chanda* | *Number* |
|---|---|---|
| ग | श्रीः | 1.1 |
| ग ग | स्त्री | 2.1 |
| ग म | कन्या | 4.1 |
| ग ल र ज | समानिका | 8.5 |
| ग ल र ज ग ल र ज | चित्रम् | 16.1 |
| ज त ज ग ग | उपेन्द्रवज्रा | 11.2 |
| ज त ज र | वंशस्थविलम् | 12.2 |
| ज भ स ज ग | रुचिरा | 13.2 |
| ज र ल ग | प्रमाणिका | 8.6 |
| ज र ल ग ज र ल ग | पञ्चचामरम् | 16.4 |
| ज स ग | कुमारललिता | 7.2 |
| ज स ज स | जलोद्धतगतिः | 12.4 |
| ज स ज स य ल ग | पृथ्वी | 17.2 |

*There is no scheme of *gaṇa* for *anuṣṭup* and *upajāti*. So this list has 121 *chandas* only instead of 123.



| *gaṇa* | *chanda* | *Number* |
|---|---|---|
| त ज ज ल ग | मोटनकम् | 11.12 |
| त त ज ग ग | इन्द्रवज्रा | 11.1 |
| त त ज र | इन्द्रवंशा | 12.3 |
| त भ ज ज ग ग | वसन्ततिलकम् | 14.2 |
| त य | तनुमध्या | 6.1 |
| त य त य | मणिमाला | 12.15 |
| न ग | सती | 4.2 |
| न ज न ग | त्वरितगतिः | 10.3 |
| न ज ज य | तामरसम् | 12.13 |
| न ज ज र | मालती | 12.14 |
| न ज ज र ग | मृगेन्द्रमुखम् | 13.9 |
| न ज ज ल ग | सुमुखी | 11.4 |
| न ज भ ज ज ज र | सरसी | 21.2 |
| न ज भ ज ज ल ग | नर्द्दटकम् | 17.6 |
| न ज भ ज ज ल ग | कोकिलकम् | 17.7 |
| न ज भ ज त ग | गरुडरुतम् | 16.9 |
| न ज भ ज भ ज भ ल ग | अद्रितनया | 23.1 |
| न ज भ ज र ग | वाणिनी | 16.6 |
| न ज भ ज र र | नन्दनम् | 18.2 |
| न न ग | मधुमती | 7.1 |
| न न त त ग | चन्द्रिका | 13.6 |
| न न त त ग ग | नान्दीमुखी | 14.7 |
| न न न न न ल | अचलधृतिः | 16.8 |
| न न न न स | शशिकला | 15.1 |
| न न भ न ल ग | प्रहरणकलिका | 14.4 |
| न न म | भुजगशिशुभृता | 9.1 |
| न न म य य | मालिनी | 15.2 |
| न न र र | मन्दाकिनी | 12.11 |
| न न र र र र | नाराचम् | 18.3 |
| न न र स ल ग | अपराजिता | 14.3 |
| न न स स ग | चण्डी | 13.4 |
| न भ भ र | द्रुतविलम्बितम् | 12.10 |
| न भ ल ग | गजगतिः | 8.7 |
| न य | शशिवदना | 6.2 |
| न य न य | कुसुमविचित्रा | 12.12 |
| न र ज ग | मनोरमा | 10.4 |

| | | |
|---|---|---|
| न स न र र | विपिनतिलकम् | 15.4 |
| न स म र स ल ग | हरिणी | 17.5 |
| भ ग ग | पङ्क्तिः | 5.1 |
| भ त न ग ग | अनुकूला | 11.8 |
| भ त न स भ भ न य | तन्वी | 24.1 |
| भ त ल ग | माणवकम् | 8.3 |
| भ भ ग ग | चित्रपदा | 8.2 |
| भ भ भ ग ग | दोधकम् | 11.11 |
| भ भ भ भ भ भ भ ग | मदिरा | 22.2 |
| भ म स | मणिमध्यम् | 9.2 |
| भ म स ग | रुक्मवती | 10.1 |
| भ म स भ ललललललललललल ग | क्रौञ्चपदा | 25.1 |
| भ र न न न ग | ऋषभगजविलसितम् | 16.2 |
| भ र न भ न ल ग | वंशपत्रपतितम् | 17.3 |
| भ स म त न ग | चकिता | 16.3 |
| म | नारी | 3.1 |
| म ग ग न न त त ग ग | फुल्लदाम | 19.5 |
| म ग ग न न म | असम्बाधा | 14.1 |
| म ग न न ग | भ्रमरविलसिता | 11.7 |
| म त त ग ग | शालिनी | 11.5 |
| म त न म ग ग | वासन्ती | 14.5 |
| म त न य य य | कुसुमितलतावेल्लिता | 18.1 |
| म त य स ग | मत्तमयूरम् | 13.3 |
| म न ज र ग | प्रहर्षिणी | 13.1 |
| म भ त ग ग | वातोर्मी | 11.6 |
| म भ न ग ग य य | मन्दाक्रान्ता | 17.4 |
| म भ न म न ग | मदनललिता | 16.5 |
| म भ न म य ल ग | हारिणी | 17.8 |
| म भ न र स ल ग | भाराक्रान्ता | 17.9 |
| म भ न ल ग ग य य | चित्रलेखा | 18.4 |
| म भ स ग | मत्ता | 10.2 |
| म भ स म | जलधरमाला | 12.16 |
| म म | विद्युल्लेखा | 6.4 |
| म म ग ग | विद्युन्माला | 8.4 |
| म म ग ग न न न न ग ग | हंसी | 22.1 |
| म म ग ग ललललललललललललललग | मत्ताक्रीडम् | 23.2 |



| | | |
|---|---|---|
| म म त न न न र स ल ग | भुजङ्गविजृम्भितम् | 26.1 |
| म म म म म | लीलाखेलः | 15.3 |
| म म म य य | चित्रा | 15.7 |
| म म य य | वैश्वदेवी | 12.8 |
| म र भ न य न ग | सुरसा | 19.4 |
| म र भ न य भ ल ग | सुवदना | 20.1 |
| म र भ न य य य | स्रग्धरा | 21.1 |
| म र म य य | चन्द्रलेखा | 15.6 |
| म स ग | मदलेखा | 7.3 |
| म स ज स त त ग | शार्दूलविक्रीडितम् | 19.3 |
| म स ज स त स | शार्दूलललितम् | 18.5 |
| म स म भ ग ग | लोला | 14.6 |
| य म न न ग र र ग | शोभा | 20.4 |
| य म न स त त ग | छाया | 19.2 |
| य म न स भ ल ग | शिखरिणी | 17.1 |
| य म न स र ग | प्रवरललितम् | 16.7 |
| य म न स र र ग | मेघविस्फूर्जिता | 19.1 |
| य य | सोमराजी | 6.3 |
| य य य य | भुजङ्गप्रयातम् | 12.5 |
| र | मृगी | 3.2 |
| र ज र ज र | तूणकम् | 15.5 |
| र ज र ज र ज ग ल | वृत्तम् | 20.3 |
| र ज र ल ग | श्येनी | 11.13 |
| र न भ ग ग | स्वागता | 11.10 |
| र न भ स | चन्द्रवर्त्म | 12.1 |
| र न र ल ग | रथोद्धता | 11.9 |
| र र र र | स्रग्विणी | 12.7 |
| स ज ज भ र स ल ग | गीतिका | 20.2 |
| स ज र | भुजङ्गसङ्गता | 9.3 |
| स ज स ज ग | मञ्जुभाषिणी | 13.5 |
| स ज स ज ग | प्रबोधिता | 13.8 |
| स ज स स | प्रमिताक्षरा | 12.9 |
| स ज स स ग | कलहंसः | 13.7 |
| स ल ग | प्रिया | 5.2 |
| स स स स | तोटकम् | 12.6 |

## Appendix III

# Index of Chandas Arranged in Sanskrit Alphabetic Order

The list has names of the 123 *chandas* dealt with in this work. In the first column, we list the names in Devangari and in the second its Roman transliteration, whereas the third column referes to number in Appendix IV which explains *chandas* and their definitions.

| | | |
|---|---|---|
| अचलधृतिः | *acaladhṛtiḥ* | 16.8 |
| अद्रितनया | *adritanayā* | 23.1 |
| अनुकूला | *anukūlā* | 11.8 |
| अनुष्टुप् | *anuṣṭup* | 8.1 |
| अपराजिता | *aparājitā* | 14.3 |
| असम्बाधा | *asambādhā* | 14.1 |
| इन्द्रवज्रा | *indravajrā* | 11.1 |
| इन्द्रवंशा | *indravaṁśā* | 12.3 |
| उपजातिः | *upajātiḥ* | 11.3 |
| उपेन्द्रवज्रा | *upendravajrā* | 11.2 |
| ऋषभगजविलसितम् | *ṛṣabhagajavilasitam* | 16.2 |
| कन्या | *kanyā* | 4.1 |
| कलहंसः | *kalahaṁsaḥ* | 13.7 |
| कुमारललिता | *kumāralalitā* | 7.2 |
| कुसुमविचित्रा | *kusumavicitrā* | 12.12 |
| कुसुमितलतावेल्लिता | *kusumitalatāvellitā* | 18.1 |
| कोकिलकम् | *kokilakam* | 17.7 |
| क्रौञ्चपदा | *krauñcapadā* | 25.1 |
| गजगतिः | *gajagatiḥ* | 8.7 |
| गरुडरुतम् | *garuḍarutam* | 16.9 |
| गीतिका | *gītikā* | 20.2 |
| चकिता | *cakitā* | 16.3 |
| चण्डी | *caṇḍī* | 13.4 |
| चन्द्रलेखा | *candralekhā* | 15.6 |
| चन्द्रवर्त्म | *candravartma* | 12.1 |



| | | |
|---|---|---|
| चन्द्रिका | *candrikā* | 13.6 |
| चित्रम् | *citram* | 16.1 |
| चित्रपदा | *citrapadā* | 8.2 |
| चित्रलेखा | *citralekhā* | 18.4 |
| चित्रा | *citrā* | 15.7 |
| छाया | *chāyā* | 19.2 |
| जलधरमाला | *jaladharamālā* | 12.6 |
| जलोद्धतगतिः | *jaloddhatagatiḥ* | 12.4 |
| तनुमध्या | *tanumadhyā* | 6.1 |
| तन्वी | *tanvī* | 24.1 |
| तामरसम् | *tāmarasam* | 12.13 |
| तूणकम् | *tūṇakam* | 15.5 |
| तोटकम् | *toṭakam* | 12.6 |
| त्वरितगतिः | *tvaritagatiḥ* | 10.3 |
| दोधकम् | *dodhakam* | 11.11 |
| द्रुतविलम्बितम् | *drutavilambitam* | 12.10 |
| नन्दनम् | *nandanam* | 18.2 |
| नर्द्दटकम् | *narddaṭakam* | 17.6 |
| नान्दीमुखी | *nāndīmukhī* | 14.7 |
| नाराचम् | *nārācam* | 18.3 |
| नारी | *nārī* | 3.1 |
| पङ्क्तिः | *paṅktiḥ* | 5.1 |
| पञ्चचामरम् | *pañcacāmaram* | 16.4 |
| पृथ्वी | *pṛthvī* | 17.2 |
| प्रवरललितम् | *pravaralalitam* | 16.7 |
| प्रबोधिता | *prabodhitā* | 13.8 |
| प्रमाणिका | *pramāṇikā* | 8.6 |
| प्रमिताक्षरा | *pramitākṣarā* | 12.9 |
| प्रहरणकलिका | *praharaṇakalikā* | 14.4 |
| प्रहर्षिणी | *praharṣiṇī* | 13.1 |
| प्रिया | *priyā* | 5.2 |
| फुल्लदाम | *phulladāma* | 19.5 |
| भाराक्रान्ता | *bhārākrāntā* | 17.9 |
| भुजगशिशुभृता | *bhujagaśiśubhṛtā* | 9.1 |
| भुजङ्गप्रयातम् | *bhujaṅgaprayātam* | 12.5 |
| भुजङ्गविजृम्भितम् | *bhujaṅgavijṛmbhitam* | 26.1 |

## Appendix IV

### Metres in Sanskrit Prosody

*(According to number of syllables in each pāda)*

**Metres with One Syllable**

1.1. श्रीः (*śrīḥ*): When each *pāda** or quarter of a verse contains only one long syllable then the metre is called *śrīḥ*.

Sch. g. ग
Def. ग्श्रीः

**Metres with Two Syllables**

2.1. स्त्री (*strī*): When each *pāda* contains two long syllables it is called *strī*.

Sch. g. ग ग
Def. गौ स्त्री

**Metres with Three Syllables**

3.1. नारी (*nārī*): When each *pāda* contains three long syllables it is called *nārī*.

Sch. g. म
Def. मो नारी

3.2. मृगी (*mṛgī*): When three syllables of one *ra* group form each *pāda* then the metre is called *mṛgī*. Hence, in each *pāda* the 1st and 3rd syllables are long and the 2nd is short.

Sch. g. र
Def. रो मृगी

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*Henceforth we will use only the word *pāda* to mean 'quarter' of a verse.
(a) Sch. g. - Scheme of *gaṇa* (b) Def. - Definition



**Metres with Four Syllables**

4.1. कन्या (*kanyā*): When four long syllables arranged as one *ga* syllable and one *ma* group form each *pāda*, then the metre is called *kanyā*.

Sch. g. ग म
Def. ग्मौ चेत्कन्या

4.2. सती (*satī*): This metre has four syllables of one *na* group and one *ga* group in each *pāda*. Hence, the first three syllables of each *pāda* are short and the 4th is long.

Sch. g. न ग
Def. नँगँ सती

**Metres with Five Syllables**

5.1. पङ्क्तिः (*paṅktiḥ*): This metre has five syllables of one *bha* group and two *ga* groups in each *pāda*. So, here the 1st, 4th and 5th syllables of each *pāda* are long and the 2nd and the 3rd short.

Sch. g. भ ग ग
Def. भ्गौ गिति पङ्क्तिः

5.2. प्रिया (*priyā*): This metre has five syllables of one *sa* group, one *la* group and one *ga* group in each *pāda*. So, here the 1st, 2nd and 4th syllables of each *pāda* are short and the 3rd and the 5th long.

Sch. g. स ल ग
Def. सलगैः प्रिया

**Metres with Six Syllables**

6.1. तनुमध्या (*tanumadhyā*): This metre contains six syllables of one *ta* group and one *ya* group in each *pāda*. So, here the 1st, 2nd, 5th and 6th syllables of each *pāda* are long and the 3rd and the 4th short.

Sch. g. त य
Def. त्यौ चेत् तनुमध्या

6.2. शशिवदना (*śaśivadanā*): This metre contains six syllables of one *na* group and one *ya* group in each *pāda*. So, here the 1st, 2nd, 3rd and 4th syllables of each *pāda* are short and the last two long.

Sch. g. न य
Def. शशिवदना न्यौ

6.3. सोमराजी (*somarājī*): This metre has six syllables made up of two *ya* groups in each *pāda*. So, here the 1st and 4th syllables of each *pāda* are short and the others long. There should be a pause after the 2nd and the last syllables of each *pāda*.

Sch. g. य य
Def. द्विया सोमराजी

6.4. विद्युल्लेखा (*vidyullekhā*): This metre contains six syllables made up of two *ma* groups in each *pāda*. Hence, all the six syllables of each *pāda* are long. There should be a pause after the 3rd and the last syllables of each *pāda*.

Sch. g. म म
Def. विद्युल्लेखा मो मः

**Metres with Seven Syllables**

7.1. मधुमती (*madhumatī*): This metre contains seven syllables of two *na* groups and one *ga* group in each *pāda*. So, here except for the last sylalble, all other syllables of each *pāda* are short. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. न न ग
Def. ननगि मधुमती

7.2. कुमारललिता (*kumāralalitā*): This metre contains seven syllables of one *ja* group, one *sa* group and one *ga* group in each *pāda*. So, here the 2nd, 6th and 7th syllables of each *pāda* are long and the others short. There should be a pause after the 3rd and the last syllables of each *pāda*.

Sch. g. ज स ग
Def. कुमारललिता ज्स्गाः



7.3. मदलेखा (*madalekhā*): This metre has seven syllables of one *ma* group, one *sa* group and one *ga* group in each *pāda*. So, here the 4th and 5th syllables of each *pāda* are short and the others long. There should be a pause after the 3rd and the last syllables of each *pāda*.

Sch. g. म स ग
Def. म्सौ गः स्यान्मदलेखा

**Metres with Eight Syllables**

8.1. अनुष्टुप् (*anuṣṭup*): This metre allows great freedom in use of long and short syllables. However, in its usual form, the fifth syllable of each *pāda* should be short, the sixth long and the seventh alternatively long and short. There being no fixed rule for the other syllables.

8.2. चित्रपदा (*citrapadā*): This metre has eight syllables of two *bha* and two *ga* groups in each *pāda*. So, here the 1st, 4th, 7th and 8th syllables of each *pāda* are long and the others short.

Sch. g. भ भ ग ग
Def. चित्रपदा यदि भौ गौ

8.3. माणवकम् (*māṇavakam*) : This is an eight-syllabled metre containing syllables of one *Bha* group, one *ta* group, one *la* group and one *ga* group in each *pāda*. So, here the 1st, 4th, 5th and 8th syllables of each *pāda* are long and the others short. There should be a pause after the 4th and the last syllables of each *pāda*.

Sch. g. भ तलग
Def. भात्तलगा माणवकम्

8.4. विद्युन्माला (*vidyunmālā*): This metre has eight syllables of two *ma* and two *ga* groups in each *pāda*. So, here all the syllables of each *pāda* are long.

Sch. g. म म ग ग
Def. मो मो गो गो विद्युन्माला

8.5. समानिका (*samānikā*): This metre has eight syllables of one *ga* group, one *la* group, one *ra* group and one *ja* group in each *pāda*. So, here the 1st, 3rd, 5th and 7th syllables of each *pāda* are long and the others short. There should be a pause after the 4th and the 8th syllables of each *pāda*.

Sch. g. ग ल र ज
Def. ग्लौ रजौ समानिका तु

8.6. प्रमाणिका (*pramāṇikā*):This metre has eight syllables of one *ja* group, one *ra* group, one *la* group and one *ga* group in each *pāda*. So, here the 1st, 3rd, 5th and 7th syllables of each *pāda* are short and the others long. Places of pause are like *samānikā* (8.5).

Sch. g. ज र लग
Def. प्रमाणिका जरौ लगौ

8.7. गजगतिः (*gajagatiḥ*): Eight syllables of one *na* group, one *bha* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 4th and 8th syllables of each *pāda* are long and the others short. Places of pause are the same as in *samānikā* (8.5).

Sch. g. न भ लग
Def. नभलगाः गजगतिः

**Metres with Nine Syllables**

9.1. भुजगशिशुभृता (*bhujagaśiśubhṛtā*): This metre contains nine syllables of two *na* groups and one *ma* group in each *pāda*. So, here the last three syllables of each *pāda* are long and the others short. There should be a pause after the 7th and the last syllables of each *pāda*.

Sch. g. न न म
Def. भुजगशिशुभृता नौ मः

9.2. मणिमध्यम् (*maṇimadhyam*):This metre contains nine syllables of one *bha* group, one *ma* group and one *sa* group in each *pāda*. So, here the 1st, 4th, 5th, 6th and 9th syllables of each *pāda* are long and the others short. There should be a pause after the 5th and the



last syllables of each *pāda*.

Sch. g. भ म स
Def. स्यान्मणिमध्या चेद्भमसा

9.3. भुजङ्गसङ्गता (*bhujaṅgasaṅgatā*): This is a nine-syllabled metre containing syllables of one *sa* group, one *ja* group and one *ra* group in each *pāda*. So, here the 1st, 2nd, 4th, 6th and 8th syllables of each *pāda* are short and the others long. There should be a pause after the 3rd and the last syllables of each *pāda*.

Sch. g. स ज र
Def. सजरैर्भुजङ्गसङ्गता

**Metres with Ten Syllables**

10.1. रुक्मवती (*rukmavatī*): This metre contains ten syllables of one *bha* group, one *ma* group, one *sa* group and one *ga* group in each *pāda*. So, here the 2nd, 3rd, 7th and 8th syllables of each *pāda* are short and the others long. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. भ म स ग
Def. रुक्मवती सा यत्र भमसगाः

10.2. मत्ता (*mattā*): This metre has ten syllables of one *ma* group, one *bha* group, one *sa* group and one *ga* group in each *pāda*. So, here the 5th, 6th, 7th and 8th syllables of each *pāda* are short and the others long. There should be a pause after the 4th and the last syllables of each *pāda*.

Sch. g. म भ स ग
Def. ज्ञेया मत्ता मभसगसृष्टा

10.3. त्वरितगतिः (*tvaritagatiḥ*): This metre has ten syllables of one *na* group, one *ja* group, one *na* group and one *ga* group in each *pāda*. So, here the 5th and the 10th syllables of each *pāda* are long and the others short. Places of pause are the same as in *rukmavatī* (10.1).

Sch. g. न ज न ग
Def. त्वरितगतिश्च नजनगैः

10.4. मनोरमा (*manoramā*): This metre has ten syllables of one *na* group, one *ra* group, one *ja* group and one *ga* group in each *pāda*. So, here the 4th, 6th, 8th and 10th syllables of each *pāda* are long and the others short.

Sch. g. न र ज ग
Def. नरजगैर्भवेन्मनोरमा

**Metres with Eleven Syllables**

11.1. इन्द्रवज्रा (*indravajrā*): This is a metre containing eleven syllables of two *ta* groups, one *ja* group and two *ga* groups in each *pāda*. So, here the 3rd, 6th, 7th and 9th syllables of each *pāda* are short and the others long. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. त त ज ग ग
Def. स्यादिन्द्रवज्रा यदि तौ जगौ गः

11.2. उपेन्द्रवज्रा (*upendravajrā* ): This metre is same as *indravajrā* (11.1) with the exception that here the first syllable is short.

Sch. g. ज त ज ग ग
Def. उपेन्द्रवज्रा प्रथमे लघौ सा

11.3. उपजातिः (*upajātiḥ*): This is a combination of *indravajrā* and *upendravajrā*. When both *indravajrā* and *upendravajrā* are combined it is called *upajāti*. Apart from *indravajrā* and *upendravajrā* combination of any other two *chandas* also makes *upajāti*.

11.4. सुमुखी (*sumukhī*): This metre has eleven syllables of one *na* group, two *ja* groups, one *la* group and one *ga* group in each *pāda*. So, here the 5th, 8th and 11th syllables of each *pāda* are long and the others short.

Sch. g. न ज ज ल ग
Def. नजजलगैर्गदिता सुमुखी

11.5. शालिनी (*śālinī*): This metre contains eleven syllables of one *ma* group, two *ta* groups and two *ga* groups in each *pāda*. So, here the 6th and 9th syllables of each *pāda* are short and the others long. There should be a pause after the 4th and the last sylalbles of each *pāda*.



Sch. g. म त त ग ग
Def. मत्तौ गौ चेच्छालिनी वेदलोकैः

11.6. वातोर्मी (*vātormī*): This metre contains eleven syllables of one *ma* group, one *bha* group, one *ta* group and two *ga* groups in each *pāda*. So, here the 5th, 6th and 9th syllables of each *pāda* are short and the others long. Places of pause are same as in *śālinī* (11.5).

Sch. g. म भ त ग ग
Def. वातोर्मीयं गदिता म्भौ तगौ गः

11.7. भ्रमरविलसिता (*bhramaravilasitā*): This metre has eleven syllables of one *ma* group, one *ga* group, two *na* groups and again one *ga* group in each *pāda*. So, here the 1st, 2nd, 3rd, 4th and 11th syllables of each *pāda* are long and the others short. Places of pause are the same as in *śālinī* (11.5).

Sch. g. म ग न न ग
Def. मो गो नौ गो भ्रमरविलसिता

11.8. अनुकूला (*anukūlā*): This metre has eleven syllables of one *bha* group, one *ta* group, one *na* group and two *ga* groups in each *pāda*. So, here the 1st, 4th, 5th, 10th and 11th syllables are long and the others short. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. भ त न ग ग
Def. स्यादनुकूला भतनगगश्चेत्

11.9. रथोद्धता (*rathoddhatā*): This metre has eleven syllables of one *ra* group, one *na* group, again one *ra* group, one *la* group and one *ga* group in each *pāda*. So, here the 1st, 3rd, 7th, 9th and 11th syllables of each *pāda* are long and the others short. There should be a pause after the 3rd and the last syllables of each *pāda*.

Sch. g. र न र ल ग
Def. रात्परैर्नरलगै रथोद्धता

11.10. स्वागता (*svāgatā*): This metre contains eleven syllables of one *ra* group, one *na* group, one *bha* group and two *ga* groups in each *pāda*. So, here the 1st, 3rd, 7th, 10th and 11th syllables of each *pāda* are long and the others short. Places of pause are the same as in *rathoddhatā* (11.9).

Sch. g. र न भ ग ग
– ˘ – ˘ ˘ ˘ – ˘ ˘ – –
Def. स्वागता रनभगैर्गुरुणा च

11.11. दोधकम् (*dodhakam*): Each *pāda* of this metre is made up of eleven syllables of three *bha* groups and two *ga* groups. So, here the 1st, 4th, 7th, 10th and 11th syllables of each *pāda* are long and the others short. There should be a pause after the 6th and the last syllables of each *pāda*.

Sch. g. भ भ भ ग ग
– ˘ ˘ – ˘ ˘ – ˘ ˘ – –
Def. दोधकमिच्छति भत्रितयाद्गौ

11.12. मोटनकम् (*moṭanakam*): This metre has eleven syllables of one *ta* group, two *ja* groups, one *la* group and one *ga* group in each *pāda*. So, here the 1st, 2nd, 5th, 8th and 11th syllables of each *pāda* are long and the others short.

Sch. g. त ज ज ल ग
– – ˘ ˘ – ˘ ˘ – ˘ ˘ –
Def. स्यान्मोटनकं तजजाश्च लगौ

11.13. श्येनी (*śyenī*): This metre has eleven syllables of one *ra* group, one *ja* group, again one *ra* group, one *la* group and one *ga* group in each *pāda*. So, here the 1st, 3rd, 5th, 7th, 9th and 11th syllables of each *pāda* are long and the others short.

Sch. g. र ज र ल ग
– ˘ – ˘ – ˘ – ˘ – ˘ –
Def. श्येन्युदीरिता रजौ रलौ गुरुः

**Metres with Twelve Syllables**

12.1. चन्द्रवर्त्म (*candravartma* ): This metre contains twelve syllables of one *ra* group, one *na* group, one *bha* group and one *sa* group in each *pāda*. So, here the 1st, 3rd, 7th and 12th syllables of each *pāda* are long and the others short. There should be a pause after



the 4th and the last syllables of each *pāda*.

Sch. g. र न भ स
– ˘ – ˘ ˘ ˘ – ˘ ˘ ˘ ˘ –
Def. चन्द्रवर्त्म निगदन्ति रनभसैः

12.2. वंशस्थविलम् (*vaṁśasthavilam*): This metre has twelve syllables of one *ja* group, one *ta* group, again one *ja* group and one *ra* group in each *pāda*. So, here the 1st, 3rd, 6th, 7th, 9th and 11th syllables of each *pāda* are short and the others long. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. ज त ज र
˘ – ˘ – – ˘ ˘ – ˘ – ˘ –
Def. वदन्ति वंशस्थविलं जतौ जरौ

12.3. इन्द्रवंशा ( *indravaṁśā*): This metre has twelve syllables of two *ta* groups, one *ja* group and one *ra* group in each *pāda*. So, here the 1st, 2nd, 4th, 5th, 8th, 10th and 12th syllables of each *pāda* are long and the others short. Places of pause are same as in *vaṁśasthavilam* (12.2). This metre and *vaṁśasthavilam* are same with the exception that here the 1st syllable is long.

Sch. g. त त ज र
– – ˘ – – ˘ ˘ – ˘ – ˘ –
Def. तच्चेन्द्रवंशा प्रथमाक्षरे गुरौ

12.4. जलोद्धतगतिः ( *jaloddhatagatiḥ*): This metre has twelve syllables of two *ja* groups and two *sa* groups coming alternately one after another *(ja sa ja sa)* in each *pāda*. So, here the 2nd, 6th, 8th and 12th syllables of each *pāda* are long and the others short. There should be a pause after the 6th and the last syllables of each *pāda*.

Sch. g. ज स ज स
˘ – ˘ ˘ ˘ – ˘ – ˘ ˘ ˘ –
Def. जसौ जसयुतौ जलोद्धतगतिः

12.5. भुजङ्गप्रयातम् (*bhujaṅgaprayātam*): Twelve syllables of four *ya* groups form each *pāda* of this metre. So, here the 1st, 4th, 7th and 10th syllables of each *pāda* are short and the others long. Places of pause are same as in *jaloddhatagati* (12.4).

Sch. g. य य य य
˘ – – ˘ – – ˘ – – ˘ – –
Def. भुजङ्गप्रयातं चतुर्भिर्यकारैः

12.6. तोटकम् (*toṭakam*): Syllables of four *sa* groups form each *pāda* of this metre. So, here the 3rd, 6th, 9th and 12th syllables of each *pāda* are long and the others short. There should be a pause after the 4th, 8th and 12th syllables of each *pāda*.

Sch. g. स स स स
Def. वद तोटकमब्धिसकारयुतम्

12.7. स्रग्विणी (*sragviṇī*): Syllables of four *ra* groups form each *pāda* of this metre. So, here the 2nd, 5th, 8th and 11th syllables of each *pāda* are short and the others long. Places of pause are same as in *jaloddhatagati* (12.4).

Sch. g. र र र र
Def. कीर्तितैषा चतूरेफिका स्रग्विणी

12.8. वैश्वदेवी (*vaiśvadevī*): Syllables of two *ma* groups and two *ya* groups, in that order form each *pāda* of this metre. So, here the 7th and 10th syllables of each *pāda* are short and the others long. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. म म य य
Def. बाणाश्वैश्छिन्ना वैश्वदेवी ममौ यौ

12.9. प्रमिताक्षरा (*pramitākṣarā*): Syllables of three *sa* groups along with one *ja* group coming after the first *sa* group form each *pāda* of this metre. So, here the 3rd, 5th, 9th and 12th syllables of each *pāda* are long and the others short. Places of pause are same as in *vaiśvadevī* (12.8).

Sch. g. स ज स स
Def. प्रमिताक्षरा सजससैः कथिता

12.10. द्रुतविलम्बितम् (*drutavilambitam*): Twelve syllables of one *na* group, two *bha* groups and one *ra* group form each *pāda* of this metre. So, here the 4th, 7th, 10th and 12th syllables of each *pāda* are long and the others short. There should be a pause after the 4th, 8th and the last syllables of each *pāda*.

Sch. g. न भ भ र
Def. द्रुतविलम्बितमाह नभौ भरौ



12.11. मन्दाकिनी (*mandākinī*): Syllables of two *na* groups and two *ra* groups form each *pāda* of this metre. So, here the 7th, 9th, 10th and 12th syllables of each *pāda* are long and the others short. There should be a pause after the 7th and the last syllables of each *pāda*.

Sch. g. न न र र
Def. ननररघटिता तु मन्दाकिनी

12.12. कुसुमविचित्रा (*kusumavicitrā*): This metre contains twelve syllables of two *na* groups and two *ya* groups each coming alternately one after another *(na ya na ya)* in each *pāda*. So, here the 5th, 6th, 11th and 12th syllables of each *pāda* are long and the others short. There should be a pause after the 6th and the last syllables of each *pāda*.

Sch. g. न य न य
Def. नयसहितौ न्यौ कुसुमविचित्रा

12.13. तामरसम् (*tāmarasam*): Syllables of one *na* group, two *ja* groups and one *ya* group form each *pāda* of this metre. So, here the 5th, 8th, 11th and 12th syllables of each *pāda* are long and the others short. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. न ज ज य
Def. इह वद तामरसं नजजा यः

12.14. मालती (*mālatī*): This metre has twelve syllables of one *na* group, two *ja* groups and one *ra* group in each *pāda*. So, here the 5th, 8th, 10th and 12th syllables are long and the others short. Places of pause are same as in *tāmarasam* (12.13).

Sch. g. न ज ज र
Def. भवति नजावथ मालती जरौ

12.15. मणिमाला (*maṇimālā*): Syllables of two *ta* groups and two *ya* groups coming alternately one after another form each *pāda* of this metre. So, here the 3rd, 4th, 9th and 10th syllables of each *pāda* are short and the others long. There should be a pause after the 6th and the last syllables of each *pāda*.

Sch. g. त य तय
Def. त्यौ त्यौ मणिमाला च्छिन्ना गुहवक्त्रैः

12.16. जलधरमाला (*jaladharamālā*): This metre has twelve syllables of one *ma* group, one *bha* group, one *sa* group and one *ma* group in each *pāda*. So, here the 5th, 6th, 7th and 8th syllables of each *pāda* are short and the others long. There should be a pause after the 4th and the last syllables of each *pāda*.

Sch. g. म भ स म
Def. मो भः स्मौ चेज्जलधरमालाऽब्ध्यन्त्यैः

**Metres with Thirteen Syllables**

13.1. प्रहर्षिणी (*praharṣiṇī*): This metre contains thirteen syllables of one *ma* group, one *na* group, one *ja* group, one *ra* group and one *ga* group in each *pāda*. So, here the 4th, 5th, 6th, 7th, 9th and 11th syllables of each *pāda* are short and the others long. There should be a pause after the 3rd and the last syllables of each *pāda*.

Sch. g. म न ज र ग
Def. त्र्याशाभिर्मनजरगा प्रहर्षिणीयम्

13.2. रुचिरा (*rucirā*): Thirteen syllables of one *ja* group, one *bha* group, one *sa* group, one *ja* group and one *ga* group form each *pāda* of this metre. So, here the 2nd, 4th, 9th, 11th and 13th syllables of each *pāda* are long and the others short. There should be a pause after the 4th and the last syllables of each *pāda*.

Sch. g. ज भ स ज ग
Def. जभौ सजौ गिति रुचिरा चतुर्ग्रहैः

13.3. मत्तमयूरम् (*mattamyūram*): In this metre syllables of one *ma* group, one *ta* group, one *ya* group, one *sa* group and one *ga* group form each *pāda*. So, here in each *pāda* the 6th, 7th, 10th and 11th syllables are short and the others long. There should be a pause after the 4th and the last syllables of each *pāda*.

Sch. g. म त य स ग
Def. वेदैरन्ध्रैर्म्तौ यसगा मत्तमयूरम्



13.4. चण्डी (*caṇḍī*): Thirteen syllables of two *na* groups, two *sa* groups and one *ga* group form each *pāda* of this metre. So, here the 9th, 12th and 13th syllables of each *pāda* are long and the others short.

Sch. g. न न स स ग
Def. नयुगलसयुगलैर्गैरिति चण्डी

13.5. मञ्जुभाषिणी (*mañjubhāṣiṇī*): Each *pāda* of this metre is made up of thirteen syllables of two *sa* groups and two *ja* groups coming alternately one after another followed by a *ga* syllable *(sa ja sa ja ga)*. So, here the 3rd, 5th, 9th, 11th and 13th syllables of each *pāda* are long and the others short.

Sch. g. स ज स ज ग
Def. सजसा जगौ च यदि मञ्जुभाषिणी

13.6. चन्द्रिका (*candrikā*): This is a metre containing thirteen syllables of two *na* groups, two *ta* groups and one *ga* group in each *pāda*. Hence, the 7th, 8th, 10th, 11th and 13th syllables of each *pāda* are long and the others short. There should be a pause after the 7th and the last syllables of each *pāda*.

Sch. g. न न त त ग
Def. ननततगुरुभिश्चन्द्रिकाश्वर्तुभिः

13.7. कलहंसः (*kalahaṁsaḥ*): Thirteen syllables of one *sa* group, one *ja* group, two *sa* groups and one *ga* group form each *pāda* of this metre. So, here the 3rd, 5th, 9th, 12th and 13th syllables of each *pāda* are long and the others short. There should be a pause after the 6th and the last syllables of each *pāda*.

Sch. g. स ज स स ग
Def. सजसा सगौ च कथितः कलहंसः

13.8. प्रबोधिता (*prabodhitā*): This metre contains thirteen syllables of two *sa* groups and two *ja* groups coming alternately one after another and one *ga* group in each *pāda*. So, here the 3rd, 5th, 9th, 11th and 13th syllables of each *pāda* are long and the others short. This metre is the same as *mañjubhāṣiṇī* (13.5).

Sch. g. स ज स ज ग
Def. सजसा जगौ च भवति प्रबोधिता

13.9. मृगेन्द्रमुखम् (*mṛgendramukham*): This metre has thirteen syllables of one *na* group, two *ja* groups, one *ra* group and one *ga* group. So, here the 5th, 8th, 10th, 12th and 13th syllables of each *pāda* are long and the others short.

Sch. g. न ज ज र ग
Def. भवति मृगेन्द्रमुखं नजौ जरौ गः

**Metres with Fourteen Syllables**

14.1. असम्बाधा (*asambādhā*): The metre containing fourteen syllables of one *ma* group, two *ga* groups, two *na* groups and one *ma* group in each *pāda* is called *asambādhā*. Here, the 6th, 7th, 8th, 9th, 10th and 11th syllables of each *pāda* are short and the others long. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. म ग ग न न म
Def. मो गौ नौ मश्चेच्छरनवभिरसम्बाधा

14.2. वसन्ततिलकम् (*vasantatilakam*): The metre which contains fourteen syllables of one *ta* group, one *bha* group, two *ja* groups and two *ga* groups in each *pāda* is called *vasantatilakam*. Here, the 1st, 2nd, 4th, 8th, 11th, 13th and 14th syllables of each *pāda* are long and the others short. There should be a pause after the 8th and the last syllables of each *pāda*.

Sch. g. त भ ज ज ग ग
Def. ज्ञेयं वसन्ततिलकं तभजा जगौ गः

14.3. अपराजिता (*aparājitā*): The metre which contains fourteen syllables of two *na* groups, one *ra* group, one *sa* group, one *la* group and one *ga* group in each *pāda* is called *aparājitā*. Here, the 7th, 9th, 12th and 14th syllables of each *pāda* are long and the others short. There should be a pause after the 7th and the last syllables of each *pāda*.



Sch. g. न न र स लग
Def. ननरसलघुगैः स्वरैरपराजिता

14.4. प्रहरणकलिका (*praharaṇakalikā*): Fourteen syllables of two *na* groups, one *bha* group, one *na* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 7th and 14th syllables of each *pāda* are long and the others short. Places of pause are the same as in *aparājitā* (14.3).

Sch. g. न न भ न ल ग
Def. ननभनलगिति प्रहरणकलिका

14.5. वासन्ती (*vāsantī*): The metre which contains fourteen syllables of one *ma* group, one *ta* group, one *na* group, one *ma* group and two *ga* groups in each *pāda,* is called *vāsantā.* Here, the 6th, 7th, 8th and 9th syllables of each *pāda* are short and the others long. There should be a pause after the 4th, 6th and the last syllables of each *pāda.*

Sch. g. म त न म ग ग
Def. मात्ते नो मो गौ यदि गदिता वासन्तीयम्

14.6. लोला (*lolā*): This metre contains fourteen syllables of one *ma* group, one *sa* group, one *bha* group, one *ma* group and two *ga* groups in each *pāda.* So, here the 5th, 11th and 12th syllables of each *pāda* are short and the others long. There should be a pause after the 7th and the last syllables of each *pāda.*

Sch. g. म स म भ ग ग
Def. द्विःसप्तच्छिदि लोला म्सौ म्भौ गौ चरणे चेत्

14.7. नान्दीमुखी ( *nāndīmukhī* ): Fourteen syllables of two *na* groups, two *ta* groups and two *ga* groups form each *pāda* of this metre. Here, the 7th, 8th, 10th, 11th, 13th and 14th syllables of each *pāda* are long and the others short. Places of pause are the same as in *lolā* (14.6).

Sch. g. न न त त ग ग
Def. स्वरभिदि यदि नौ तौ च नान्दीमुखी गौ

### Metres with Fifteen Syllables

15.1. शशिकला (*śaśikalā*): The metre which contains fourteen short syllables and one long syllable at the end of each *pāda* is called *śaśikalā*. So, it contains fifteen syllables of four *na* groups and one *sa* group.

Sch. g. न न न न स
Def. गुरुनिधनमनुलघुरिह शशिकला

15.2. मालिनी (*mālinī*) : Fifteen syllables of two *na* groups, one *ma* group and two *ya* groups form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 5th, 6th, 10th and 13th syllables of each *pāda* are short and the others long. There should be a pause after the 5th and the last syllables of each *pāda*.

Sch. g. न न म य य
Def. ननमयययुतेयं मालिनी भोगिलोकैः

15.3. लीलाखेलः (*līlākhelaḥ*): When fifteen long syllables form each *pāda* then the metre is called *līlākhela*. So, this metre contains syllables of five *ma* groups which, according to the rule is compared with two *pāda* of *vidyunmālā* (8.4) metre with one syllable less.

Sch. g. म म म म म
Def. एकन्यूनौ विद्युन्मालापादौ चेल्लीलाखेलः

15.4. विपिनतिलकम् (*vipinatilakam*): Fifteen syllables of one *na* group, one *sa* group, one *na* group and two *ra* groups form each *pāda* of this metre. So, here the 6th, 10th, 12th, 13th and 15th syllables of each *pāda* are long and the others short.

Sch. g. न स न र र
Def. विपिनतिलकं नसनरेफयुग्मैर्भवेत्

15.5. तूणकम् (*tūṇakam*): This metre has fifteen syllables of three *ra* groups and two *ja* groups coming one after another *(ra ja ra ja ra)*. So, here the 1st, 3rd, 5th, 7th, 9th, 11th, 13th and 15th syllables of each *pāda* are long and the others short. There should be a pause after the 4th, 8th, 12th and the last syllables of each *pāda*. One *pāda* of this metre, according to rule, is comparable with two *pādas* of *samānikā* (8.5) minus the last syllable.

Sch. g. र ज र ज र
Def. तूणकं समानिकापदद्वयं विनान्तिमम्



15.6. चन्द्रलेखा (*candralekhā*): This metre has fifteen syllables of one *ma* group, one *ra* group, one *ma* group and two *ya* groups in each *pāda*. So here the 5th, 10th and 13th syllables of each *pāda* are short and the others long. There should be a pause after the seventh and the last syllables of each *pāda*.

Sch. g. म र म य य
Def. म्रौ मो यौ चेद्भवेयुः सप्ताष्टकैश्चन्द्रलेखा

15.7. चित्रा (*citrā*): Fifteen syllables of three *ma* groups and two *ya* groups form each *pāda* of this metre. Hence, in each *pāda* all the syllables are long except for the 10th and 13th, which are short. There should be a pause after the 8th and the last syllables of each *pāda*.

Sch. g. म म म य य
Def. चित्रानाम च्छन्दश्चित्रं चेत्त्रयो मा यकारौ

### Metres with Sixteen Syllables

16.1. चित्रम् (*citram*): Two *pādas* of *samānikā* (8.5) together form each *pāda* of this metre. The groups are *ga la ra ja ga la ra ja*. So, here the 1st, 3rd, 5th, 7th, 9th, 11th, 13th and 15th syllables of each *pāda* are long and the others short. There should be a pause after the 8th and the last syllables of each *pāda*, or after 4th, 8th, 12th and the last syllables of each *pāda*.

Sch. g. ग ल र ज ग ल र ज
Def. चित्रसंज्ञमीरितं समानिकापदद्वयन्तु

16.2. ऋषभगजविलसितम् (*ṛṣabhagajavilasitam*): Sixteen syllables made up of one *bha* group, one *ra* group, three *na* groups and one *ga* group form each *pāda* of this metre. So, here the 1st, 4th, 6th and 16th syllables of each *pāda* are long and the others short. There should be a pause after the 7th and the last syllables of each *pāda*.

Sch. g. भ र न न न ग
Def. भ्रत्रिनगैः स्वरात्खमृषभगजविलसितम्

16.3. चकिता (*cakitā*): Sixteen syllables of one *bha* group, one *sa* group, one *ma* group, one *ta* group, one *na* group and one *ga* group form each *pāda* of this metre. So, here the 1st, 6th, 7th, 8th, 9th, 10th, 11th and 16th syllables of each *pāda* are long and the others short. There should be a pause after the 8th and the last syllables of each *pāda*.

Sch. g. भ स म त न ग
Def. भात्समतनगैरष्टच्छेदे स्यादिह चकिता

16.4. पञ्चचामरम् (*pañcacāmaram*): Two *pādas* of *pramāṇikā* (8.6) metre put together would form one *pāda* of this metre. The arrangement of syllabic groups in each *pāda* of this metre is *ja ra la ga ja ra la ga*. Here, the 1st, 3rd, 5th, 7th, 9th, 11th, 13th and 15th syllables of each *pāda* are short and the others long. There should be a pause after the 4th, 8th, 12th and the last syllables of each *pāda*.

Sch. g. ज र लग ज र लग
Def. प्रमाणिकापदद्वयं वदन्ति पञ्चचामरम्

16.5. मदनललिता (*madanalalitā*): Sixteen syllables of one *ma* group, one *bha* group, one *na* group, one *ma* group, one *na* group and one *ga* group form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 10th, 11th, 12th and 16th syllables of each *pāda* are long and the others short. There should be a pause after the 4th, 6th and the last syllables of each *pāda*.

Sch. g. म भ न म न ग
Def. म्भौ नो म्नो गो मदनललिता वेदैः षड्तुभिः

16.6. वाणिनी (*vāṇinī*): Sixteen syllables of one *na* group, one *ja* group, one *bha* group, one *ja* group, one *ra* group and one *ga* group form each *pāda* of this metre. So, here the 5th, 7th, 11th, 13th, 15th and 16th syllables of each *pāda* are long and the others short.

Sch. g. न ज भ ज र ग
Def. नजभजरैः सदा भवति वाणिनी गयुक्तैः



16.7. प्रवरललितम् (*pravaralalitam*): Sixteen syllables of one *ya* group, one *ma* group, one *na* group, one *sa* group, one *ra* group and one *ga* group form each *pāda* of this metre. So, here the 1st, 7th, 8th, 9th, 10th, 11th and 14th syllables of each *pāda* are short and the others long.

Sch. g. य म न स र ग
Def. यमौ नस्रौ गश्च प्रवरललितं नाम वृत्तम्

16.8. अचलधृतिः (*acaladhṛtiḥ*): When sixteen short syllables form each *pāda*, then the metre is called *acaladhṛti*. Here five *na* groups and one *la* group form each *pāda* of this metre.

Sch. g. न न न न न ल
Def. द्विगुणितवसुलघुभिरचलधृतिरिह

16.9. गरुडरुतम् (*garuḍarutam*): Sixteen syllables of one *na* group, one *ja* group, one *bha* group, one *ja* group, one *ta* group and one *ga* group form each *pāda* of this metre. So, here the 5th, 7th, 11th, 13th, 14th and 16th syllables of each *pāda* are long and the others short.

Sch. g. न ज भ ज तग
Def. गरुडरुतं नजौ भजतगा यदा स्युस्तदा

**Metres with Seventeen Syllables**

17.1. शिखरिणी (*śikhariṇī*): Each *pāda* of this metre is formed by the syllables of one *ya* group, one *ma* group, one *na* group, one *sa* group, one *bha* group, one *la* group and one *ga* group. Here, the 2nd, 3rd, 4th, 5th, 6th, 12th, 13th and 17th syllables of each *pāda* are long and the others short. There should be a pause after the 6th and the last syllables of each *pāda*.

Sch. g. य म न स भ ल ग
Def. रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी

17.2. पृथ्वी (*pṛthī*): Seventeen syllables of one *ja* group, one *sa* group, one *ja* group, one *sa* group, one *ya* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 2nd, 6th, 8th, 12th, 14th, 15th and 17th syllables of each *pāda* are long and the

others short. There should be a pause after the 8th and the last syllables of each *pāda*.

Sch. g. ज स ज सय लग
Def. जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः

17.3. वंशपत्रपतितम् (*vaṁśapatrapatitam*): This metre contains seventeen syllables of one *bha* group, one *ra* group, one *na* group, one *bha* group, one *na* group, one *la* group and one *ga* group in each *pāda*. So, here the 1st, 4th, 6th, 10th and 17th syllables of each *pāda* are long and the others short. There should be a pause after the 10th and the last syllables of each *pāda*.

Sch. g. भ र नभ न लग
Def. दिङ्मुनि वंशपत्रपतितं भरनभनलगैः

17.4. मन्दाक्रान्ता (*mandākrāntā*): Seventeen syllables of one *ma* group, one *bha* group, one *na* group, two *ga* groups and two *ya* groups form each *pāda* of this metre. So, here the 5th, 6th, 7th, 8th, 9th, 12th and 15th syllables of each *pāda* are short and the others long. There should be a pause after the 4th, 10th and the last syllables of each *pāda*.

Sch. g. म भ न गगय य
Def. मन्दाक्रान्ताऽम्बुधिरसनगैर्मो भनौ गौ ययुग्मम्

17.5. हरिणी (*hariṇī*): Seventeen syllables of one *na* group, one *sa* group, one *ma* group, one *ra* group, one *sa* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 5th, 11th, 13th, 14th and 16th syllables of each *pāda* are short and the others long. There should be a pause after the 6th, 10th and the last syllables of each *pāda*.

Sch. g. न स म र स लग
Def. नसमरसला गः षड्वेदैर्हयैर्हरिणी मता

17.6. नर्दटकम् (*narddaṭakam*): Seventeen syllables of one *na* group, one *ja* group, one *bha* group, two *ja* groups, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 5th, 7th, 11th, 14th and 17th syllables of each *pāda* are long and the others short.



There should be a pause after the 8th and the last syllables of each *pāda*.

Sch. g. न ज भ ज ज लग
Def. यदि भवतो नजौ भजजला गुरु नर्दटकम्

17.7. कोकिलकम् (*kokilakam*): This metre has the same arrangement of *gaṇas* as the *narddaṭaka* (17.6) metre. The only difference between the two lies in the places of pause. The places of pause in case of 17.6 are the 8th and the last syllables of each *pāda*; but here the places of pause are the 7th, 13th and the last syllables of each *pāda*.

Sch. g. न जभ ज ज ल ग
Def. हयऋतुसागरैर्यतियुतं यदि कोकिलकम्

17.8. हारिणी (*hāriṇī*): Seventeen syllables of one *ma* group, one *bha* group, one *na* group, one *ma* group, one *ya* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 5th, 6th, 7th, 8th, 9th, 13th and 16th syllables of each *pāda* are short and the others long. There should be a pause after the 4th, 10th and the last syllables of each *pāda*.

Sch. g. म भ न म य लग
Def. वेदर्त्वश्वैर्मभनमयला गश्चेत्तदा हारिणी

17.9. भाराक्रान्ता (*bhārākrāntā*): Seventeen syllables of one *ma* group, one *bha* group, one *na* group, one *ra* group, one *sa* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 10th, 12th, 15th and 17th syllables of each *pāda* are long and the others short. The places of pause are same as in *hāriṇī* (17.8).

Sch. g. म भ न र स लग
Def. भाराक्रान्तामभनरसला गुरुः श्रुतिषड्हयैः

**Metres with Eighteen Syllables**

18.1. कुसुमितलतावेल्लिता (*kusumitalatāvellitā*): Eighteen syllables of one *ma* group, one *ta* group, one *na* group and three *ya* groups form

each *pāda* of this metre. So, here the 6th, 7th, 8th, 9th, 10th, 13th and 16th syllables of each *pāda* are short and the others long. There should be a pause after the 5th, 11th and the last syllables of each *pāda*.

Sch. g. म त न य य य
Def. स्याद्भूतर्त्वश्वैः कुसुमितलतावेल्लिता म्तौ नयौ यौ

18.2. नन्दनम् (*nandanam*): Eighteen syllables of one *na* group, one *ja* group, one *bha* group, one *ja* group and two *ra* groups form each *pāda* of this metre. So, here the 5th, 7th, 11th, 13th, 15th, 16th and 18th syllables of each *pāda* are long and the others short. There should be a pause after the 11th and the last syllables of each *pāda*.

Sch. g. न ज भ ज र र
Def. नजभजरैस्तु रेफसहितैः शिवैर्हयैर्नन्दनम्

18.3. नाराचम् (*nārācam*): Eighteen syllables of two *na* groups and four *ra* groups form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 5th, 6th, 8th, 11th, 14th and 17th syllables of each *pāda* are short and the others long. There should be a pause after the 8th, 13th, and the last syllables of each *pāda*.

Sch. g. न न र र र र
Def. इह ननरचतुष्कसृष्टं तु नाराचमाचक्षते

18.4. चित्रलेखा (*citralekhā*): Eighteen syllables of one *ma* group, one *bha* group, one *na* group, one *la* group, two *ga* groups and two *ya* groups form each *pāda* of this metre. So, here the 5th, 6th, 7th, 8th, 9th, 10th, 13th and 16th syllables of each *pāda* are short and the others long. There should be a pause after the 4th, 11th and the last syllables of each *pāda*.

Sch. g. म भ न लगग य य
Def. मन्दाक्रान्ता नयुगलजठरा कीर्तिता चित्रलेखा

18.5. शार्दूलललितम् (*śārdūlalaltiam*): Eighteen syllables of one *ma* group, one *sa* group, one *ja* group, one *sa* group, one *ta* group and one *sa* group form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 6th, 8th, 12th, 13th, 14th and 18th syllables of each *pāda* are



long and the others short. There should be a pause after the 12th and the last syllables of each *pāda*.

Sch. g. म स ज स त स
Def. मः से जः सतसा दिनेशऋतुभिः शार्दूलललितम्

**Metres with Nineteen Syllables**

19.1. मेघविस्फूर्जिता (*meghavisphūrjitā*): Nineteen syllables of one *ya* group, one *ma* group, one *na* group, one *sa* group, two *ra* groups and one *ga* group form each *pāda* of this metre. So, here the 1st, 7th, 8th, 9th, 10th, 11th, 14th and 17th syllables of each *pāda* are short and the others long. There should be a pause after the 6th, 12th and the last syllables of each *pāda*.

Sch. g. य म न स र र ग
Def. रसर्त्वैश्वैर्यम्नौ स्रौ ररगुरुयुतौ मेघविस्फूर्जिता स्यात्

19.2. छाया (*chāyā*): This metre is same as *meghavisphūrjitā* (19.1) with the exception of having two *ta* groups in place of two *ra* groups. So, here the 1st, 7th, 8th, 9th, 10th, 11th, 15th and 18th syllables of each *pāda* are short and the others long.

Sch. g. य म न स त त ग
Def. भवेत्सैव च्छाया तयुगगयुता स्याद्द्वादशान्ते यदा

19.3. शार्दूलविक्रीडितम् (*śārdūlavikrīḍitam*): Nineteen syllables of one *ma* group, one *sa* group, one *ja* group, one *sa* group, two *ta* groups and one *ga* group form each *pāda* of this metre. So, here the 4th, 5th, 7th, 9th, 10th, 11th, 15th and 18th syllables of each *pāda* are short and the others long. There should be a pause after the 12th and the last syllables of each *pāda*.

Sch. g. म स ज स त तग
Def. सूर्याश्वैर्मसजस्तताः सगुरवः शार्दूलविक्रीडितम्

19.4. सुरसा (*surasā*): Nineteen syllables of one *ma* group, one *ra* group, one *bha* group, one *na* group, one *ya* group, one *na* group and one *ga* group form each *pāda* of this metre. So, here the 5th, 8th, 9th, 10th, 11th, 12th, 13th, 16th, 17th and 18th syllables of each

*pāda* are short and the others long. There should be a pause after the 7th, 14th and the last syllables of each *pāda.*

Sch. g. म र भ न य न ग
Def. म्रौ भ्नौ यो नो गुरुश्चेत्स्वरमुनिकरणैराह सुरसाम्

19.5. फुल्लदाम (*phulladāma*): Nineteen syllables of one *ma* group, two *ga* groups, two *na* groups, two *ta* groups and two *ga* groups form each *pāda* of this metre. So, here the 6th, 7th, 8th, 9th, 10th, 11th, 14th and 17th syllables of each *pāda* are short and the others long. There should be a pause after the 5th, 12th and the last syllables of each *pāda.*

Sch g. म ग ग न न त त ग ग
Def. मो गौ नौ तौ गौ शरहयतुरगैः फुल्लदाम प्रसिद्धम्

**Metres with Twenty Syllables**

20.1. सुवदना (*suvadanā*): Twenty syllables of one *ma* group, one *ra* group, one *bha* group, one *na* group, one *ya* group, one *bha* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 5th, 8th, 9th, 10th, 11th, 12th, 13th, 17th, 18th and 19th syllables of each *pāda* are short and the others long. There should be a pause after the 7th, 14th, and the last syllables of each *pāda.*

Sch. g. म र भ न य भ लग
Def. ज्ञेया सप्ताश्वषड्भिर्मरभनययुता भ्लौ गः सुवदना

20.2. गीतिका (*gītikā*): Twenty syllables of one *sa* group, two *ja* groups, one *bha* group, one *ra* group, one *sa* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 3rd, 5th, 8th, 10th, 13th, 15th, 18th and 20th syllables of each *pāda* are long and the others short. There should be a pause after the 5th, 12th and the last syllables of each *pāda.*

Sch. g. स ज ज भ र स ल ग
Def. सजजा भरौ सलगा यदा कथिता तदा खलु गीतिका

20.3. वृत्तम् (*vṛttam*): Twenty syllables of three *ra* groups and three *ja* groups coming alternately one after another, one *ga* group and one *la* group form each *pāda* of this metre. So, here the 1st, 3rd, 5th, 7th, 9th, 11th, 13th, 15th, 17th and 19th syllables of each *pāda* are long and the others short.

Sch. g. र ज र ज र ज गल
Def. वृत्तमीदृशन्तु नामतो रजौ रजौ रजौ गुरुर्लघुश्च

20.4. शोभा (*śobhā*): Twenty syllables of one *ya* group, one *ma* group, two *na* groups, one *ga* group, two *ra* groups and one *ga* group form each *pāda* of this metre. So, here the 1st, 7th, 8th, 9th, 10th, 11th, 12th, 15th and 18th syllables of each *pāda* are short and the others long. There should be a pause after the 6th, 13th, and the last syllables of each *pāda.*

Sch. g. य म न न ग र र ग
Def. रसाश्वाश्वैः शोभा नयुगगजठरा मेघविस्फूर्जिता चेत्

**Metres with Twenty-one Syllables**

21.1. स्रग्धरा (*sragdharā*): Twenty-one syllables of one *ma* group, one *ra* group, one *bha* group, one *na* group and three *ya* groups form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 6th, 7th, 14th, 15th, 17th, 18th, 20th and 21st syllables of each *pāda* are long and the others short. There should be a pause after the 7th, 14th and 21st syllables of each *pāda.*

Sch. g. म र भ न य य य
Def. म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम्

21.2. सरसी (*sarasī*): Twenty-one syllables of one *na* group, one *ja* group, one *bha* group, three *ja* groups and one *ra* group form each *pāda* of this metre. So, here the 5th, 7th, 11th, 14th, 17th, 19th and 21st syllables of each *pāda* are long and the others short. The places of pause are the same as in *sragdharā* (21.1).

Sch. g. न ज भ ज ज ज र
Def. नजभजजा जरौ यदि तदा गदिता सरसी कवीश्वरैः

**Metres with Twenty-two Syllables**

22.1. हंसी (*haṁsī*): Twenty-two syllables of two *ma* groups, two *ga* groups, four *na* groups and two *ga* groups form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 21st and 22nd syllables of each *pāda* are long and the others short. There should be a pause after the 8th and the last syllables of each *pāda*.

Sch. g. म म ग ग न न न न ग ग
Def. मौ गौ नश्चत्वारो गो गो वसुभुवनयतिरिति भवति हंसी

22.2. मदिरा (*madirā*): Twenty-two syllables of seven *bha* groups and one *ga* group form each *pāda* of this metre. Hence, the 1st, 4th, 7th, 10th, 13th, 16th, 19th and 22nd syllables of each *pāda* are long and the others short.

Sch. g. भ भ भ भ भ भ भ ग
Def. सप्तभकारयुतैकगुरुर्गदितेयमुदारतरा मदिरा

**Metres with Twenty-three Syllables**

23.1. अद्रितनया (*adritanayā*): Twenty-three syllables of the groups *na, ja, bha, ja, bha, ja, bha, la* and *ga* form each *pāda* of this metre. So, here the 5th, 7th, 11th, 13th, 17th, 19th and 23rd syllables of each *pāda* are long and the others short. There should be a pause after the 11th and the last syllables of each *pāda*.

Sch. g. न ज भ ज भ ज भ लग
Def. नजभजभा जभौ लघुगुरू बुधैस्तु गदितेयमद्रितनया

23.2. मत्ताक्रीडम् (*mattākrīḍam*): Twenty-three syllables of two *ma* groups, two *ga* groups, fourteen *la* groups and one *ga* group form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th and 23rd syllables of each *pāda* are long and the others short. There should be a pause after the 8th, 13th and the last syllables of each *pāda*.

Sch. g. म म ग गललललललललललललललग
Def. मत्ताक्रीडं वस्विष्वाशायति मयुगगयुगमनुलघुगुरुभिः



**Metres with Twenty-four Syllables**

24.1. तन्वी (*tanvī*): Twenty-four syllables of one *bha* group, one *ta* group, one *na* group, one *sa* group, two *bha* groups, one *na* group and one *ya* group form each *pāda* of this metre. So, here the 1st, 4th, 5th, 12th, 13th, 16th, 23rd and 24th syllables of each *pāda* are long and the others short. There should be a pause after the 5th, 12th and the last syllables of each *pāda*.

Sch. g. भ त न स भ भ न य
Def. भूतमुनीनैर्यतिरिह भतनाः स्भौ भनयाश्च यदि भवति तन्वी

**Metres with Twenty-five Syllables**

25.1. क्रौञ्चपदा (*krauñcapadā*): Twenty-five syllables of one *bha* group, one *ma* group, one *sa* group, one *bha* group, twelve *la* groups and one *ga* group form each *pāda* of this metre. So, here the 1st, 4th, 5th, 6th, 9th, 10th and 25th syllables of each *pāda* are long and the others short. There should be a pause after the 5th, 10th, 18th and the last syllables of each *pāda*.

Sch. g. भ म स भ ललललललललललललग
Def. क्रौञ्चपदा स्याद्भो मसभाश्चेदिषुशरवसुमुनियतिरिहलघुगैः

**Metres with Twenty-six Syllables**

26.1. भुजङ्गविजृम्भितम् (*bhujaṅgavijṛmbhitam*): Twenty-six syllables of two *ma* groups, one *ta* group, three *na* groups, one *ra* group, one *sa* group, one *la* group and one *ga* group form each *pāda* of this metre. So, here the 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 19th, 21st, 24th and 26th syllables of each *pāda* are long and the others short. There should be a pause after the 8th, 19th and the last syllables of each *pāda*.

Sch. g. म म त न न न र स लग
Def. वस्वीशाश्वैश्च्छेदोपेतं ममतनननयुगरलगैर्भुजङ्गविजृम्भितम्

## Mātrā Chandas or Metres of Syllabic Instants

In the earlier sections we have dealt with *samavrittas* or metres having same number of syllables and same arrangements of sound in all the four lines. In this additional section a note on the metres regulated by the syllabic instants or *mātrās* is given.

Among the metres regulated by syllabic instants *āryā*, *vaitālīya* and *mātrāsamaka* are the three major divisions. The most common variety of *matravrittas* is *āryā*. *pathyā, vipulā, capalā, mukhacapalā, jaghanacapalā, gīti, upagīti, udgīti* and *āryāgīti* are the nine sub-varieties of *āryā*. The last four in the list are more popular than the earlier five. So, the definitions of *āryā* and its four popular divisions are given here with examples .

### *āryā*
In this variety the first and third quarters each contain twelve *mātrās* and the second eighteen *mātrās* and the fourth fifteen (12-18-12-15). The *Āryāsaptaśatī* of Govardhana is entirely composed in this metre.

Example:

जयति स नगाधिराजो निकेतने यस्य निर्जरस्तुत्या ।
जगतः शुभाय जाता माता मातङ्गवदनस्य ।।

jayati sa nagādhirājo niketane yasya nirjarastutyā
jagataḥ śubhāya jātā mātā mātaṅgavadanasya

Devīstotramañjarī of Vasishtha Ganapati Muni, 1

### *gīti*
When the first and third quarters of a verse contain twelve *mātrās* each and the second and fourth have eighteen each (12-18-12-18) then the metre is called *gīti*.

Example:

श्रियमातनोतु सुकृतं पुष्णातु ततान्यघानि मुष्णातु ।
दिशतु च भूयो भूयस्तव भगवानष्टमूर्तिरिष्टानि ।।



śriyamātanotu sukṛtaṁ puṣṇātu tatānyaghāni muṣṇātu
diśatu ca bhūyo bhūyastava bhagavānaṣṭamūrtiriṣṭāni

Śivaśatakam of Vasishtha Ganapati Muni, 1

### *upagīti*
The first and third quarters of this metre contain twelve *mātrās* each and the second and fourth contain fifteen each (12-15-12-15).

Example:

कश्चिदपि पापहारी न पुरश्चरितश्च ते मन्त्रः ।
कं गुणमभिलक्ष्य मम प्रबुद्ध्यसेऽन्तर्जगन्मातः ।।

kaścidapi pāpahārī na puraścaritaśca te mantraḥ
kaṁ guṇamabhilakṣya mama prabudhyase'ntarjaganmātaḥ

Umāsahasram of Vasishtha Ganapati Muni, 341

### *udgīti*
When the first and third quarters of a verse have twelve *mātrās* each and second has fifteen and the fourth has eighteen (12-15-12-18) then it is called *udgīti*.

Example:

नारायणस्य सन्ततमुद्गीतिः संस्मृतिर्भक्त्या ।
अर्चयामासक्तिर्दुस्तरसंसारसागरे तरणिः ।।

nārāyaṇasya santatamudgītiḥ saṁsmṛtirbhaktyā
arcāyāmāsaktirdustarasaṁsārasāgare taraṇiḥ

Chandomañjari of Gangadasa

### *āryāgīti*
The first and third quarters of this metre have twelve syllabic instants each and second and fourth contain twenty *mātrās* each.

Example:

विदधातु सम्पदं मे सकलजगन्नाथनयनहारिज्योत्स्नः ।
शीतोऽन्धकारहारी हासशशी कश्चिदङ्करहितो मातुः ।।

vidadhātu sampadaṁ me sakalajagannāthanayanahārijyotsnaḥ
śīto'ndhakārahārī hāsaśaśī kaścidaṅkarahito mātuḥ

Umāsahasram of Vasishtha Ganapati Muni, 776

In the *vaitālīya* group the various metres are *aupachandasika*, *āpātalikā*, *cāruhāsinī* and *aparāntikā*. Of these *vaitālīya* and *aupachandasika* are more popular. So, the definitions of these two with examples are given here:

### vaitālīya

In *vaitālīya*, the first and the third lines contain fourteen *mātrās* in which after six *mātrās* the arrangement of syllables by short and long is: long-short-long-short-long. The second and fourth llines of this metre have sixteen syllabic instants in which after eight *mātrās* the arrangement of syllable by short and long is: long-short-long-short-long. The first six *mātrās* in the first and third lines and the first eight *mātrās* in the second and fourth lines can be a mixture of short or long syllables.

Example:

उपकारपरः स्वभावतः सततं सर्वजनस्य सज्जनः ।
असतामनिशं तथाप्यहो गुरुहृद्रोगकारी तदुन्नतिः ।।

upakāraparaḥ svabhāvataḥ satataṁ sarvajanasya sajjanaḥ
asatāmaniśaṁ tathāpyaho guruhṛdrogakārī tadunnatiḥ

Śiśupālavadham of Magha, 16.22

### aupachandasika

This *chanda* is exactly like that of *vaitālīya* but each line here has one long syllable extra at the end. So, here the first and third lines have 16 *mātrās* and , second and fourth lines have 18 *mātrās*.

Example:

जगदेतदनारतं पचन्तं महतोऽस्मादपि पुष्करान्महान्तम् ।
तपसा निरुपाधिकेन गम्यं परमात्मानमजं शिवाख्यमीडे ।।

jagadeteadanāratam pacantaṁ mahato'smādapi puṣkarānmahāntam
tapasā nirupādhikena gamyaṁ paramātmānamajaṁ śivākhyamīḍe

Śivaśatakam of Vasishtha Ganapati Muni, 51

The *mātrāsamaka* goup has *chandas* like *mātrāsamaka* , *vanavāsikā*, *viśloka*, *citrā*, *upacitrā*, *pādākulaka*, *gītyāryā*, *śikhā* and *cūlikā*. Of



these *mātrāsamaka* and *pādākulaka* being popular, we provide the definitions of these two with examples.

### mātrāsamaka & pādākulaka

The metre called *mātrāsamaka* consists of four quarters each of which contains sixteen syllabic instants. The most general variety of this metre is that in which the ninth syllabic instant is short and the last is long. The different varities of this metre arise from particular syllabic instants being short or long. A mixed variety of several varities of this metre gives rise to *pādākulaka*. In *pādākulaka* there is no other restriction than that each quarter should have sixteen syllabic instants.

Example of *mātrāsamaka*

छिन्नां भिन्नां सुतरां सन्नामन्नाभावादभितः खिन्नाम् ।
एतां पातुं भरतक्षोणीं जाये जिष्णोः कुरु मां शक्तम् ।।

chinnāaṁ bhinnāṁ sutarāṁ sannāmannābhāvādabhitaḥ khinnām
etāṁ pātuṁ bharatakṣoṇīṁ jāye jiṣṇoḥ kuru māṁ śaktam

Indrāṇīsaptaśatī of Vasishtha Ganapati Muni, 399

Example of *pādākulaka*

शमयतु पापं दमयतु दुःखं हरतु विमोहं स्फुटयतु बोधम् ।
प्रथयतु शक्तिं मन्दं हसितं मनसिजशासनकुलसुदृशो नः।।

śamayatu pāpaṁ damayatu duḥkhaṁ
haratu vimohaṁ sphuṭayatu bodham
prathayatu śaktiṁ mandaṁ hasitaṁ
manasijaśāsanakulasudṛśo naḥ

Umāsahasram of Vasishtha Ganapati Muni, 976

## Names of the Chandas and their Meanings

| | | |
|---|---|---|
| अचलधृतिः | *acaladhṛtiḥ* | Of strong resolution |
| अद्रितनया | *adritanayā* | Daughter of mountain |
| अनुकूला | *anukūlā* | Agreable / well-disposed |
| अनुष्टुप् | *anuṣṭup* | Following in praise or invocation |
| अपराजिता | *aparājitā* | Unconquered, unsurpassed |
| असम्बाधा | *asambādhā* | Unconfined, unobstructed |
| इन्द्रवज्रा | *indravajrā* | Indra's thunderbolt |
| इन्द्रवंशा | *indravaṁśā* | Of the family of Indra |
| उपजातिः | *upajātiḥ* | Of a mixed type |
| उपेन्द्रवज्रा | *upendravajrā* | Resembling Indra's thunderbolt |
| ऋषभगजविलसितम् | *ṛṣabhagajavilasitam* | Play of a bull and an elephant |
| कन्या | *kanyā* | A virgin |
| कलहंसः | *kalahaṁsaḥ* | A melodiously chirping swan |
| कुमारललिता | *kumāralalitā* | Charming play of a boy |
| कुसुमविचित्रा | *kusumavicitrā* | Having various flowers |
| कुसुमितलतावेल्लिता | *kusumitalatāvellitā* | Entwined creepers with flowers |
| कोकिलकम् | *kokilakam* | The cuckoo |
| क्रौञ्चपदा | *krauñcapadā* | Curlew-footed |
| गजगतिः | *gajagatiḥ* | Gait of an elephant |
| गरुडरुतम् | *garuḍarutam* | Note of Garuda |
| गीतिका | *gītikā* | Melody |
| चकिता | *cakitā* | Timid |
| चण्डी | *caṇḍī* | Fierce |
| चन्द्रलेखा | *candralekhā* | Streak of the moon |
| चन्द्रवर्त्म | *candravartma* | Orbit of the moon |
| चन्द्रिका | *candrikā* | The moon |
| चित्रम् | *citram* | Varigated |
| चित्रपदा | *citrapadā* | Of varigated movements |
| चित्रलेखा | *citralekhā* | A shining streak |



| | | |
|---|---|---|
| चित्रा | *citrā* | Varigated |
| छाया | *chāyā* | Pleasing shadow |
| जलधरमाला | *jaladharamālā* | Ranges of clouds |
| जलोद्धतगतिः | *jaloddhatagatiḥ* | Movement of tremulous water |
| तनुमध्या | *tanumadhyā* | Emaciated in the middle |
| तन्वी | *tanvī* | A delicate slim lady |
| तामरसम् | *tāmarasam* | A lotus |
| तूणकम् | *tūṇakam* | A quiver |
| तोटकम् | *toṭakam* | Not easy-going |
| त्वरितगतिः | *tvaritagatiḥ* | Fast movement |
| दोधकम् | *dodhakam* | A milker |
| द्रुतविलम्बितम् | *drutavilambitam* | Of fast and slow movement |
| नन्दनम् | *nandanam* | Rejoicing, gladdening |
| नर्दटकम् | *narddaṭakam* | The bellowing one |
| नान्दीमुखी | *nāndīmukhī* | One with a jovial face |
| नाराचम् | *nārācam* | An arrow |
| नारी | *nārī* | Woman |
| पङ्क्तिः | *paṅktiḥ* | A row |
| पञ्चचामरम् | *pañcacāmaram* | Like the tail of a yak |
| पृथ्वी | *pṛthvī* | Earth, the broad and extended one |
| प्रवरललितम् | *pravaralalitam* | Charming and soft |
| प्रबोधिता | *prabodhitā* | Awakened |
| प्रमाणिका | *pramāṇikā* | Accordance of movements |
| प्रमिताक्षरा | *pramitākṣarā* | Measured syllables |
| प्रहरणकलिका | *praharaṇakalikā* | Pecking buds |
| प्रहर्षिणी | *praharṣiṇī* | Gladdening |
| प्रिया | *priyā* | Dear |
| फुल्लदाम | *phulladāma* | A garland of bloomed flowers |
| भाराक्रान्ता | *bhārākrāntā* | Overloaded |
| भुजगशिशुभृता | *bhujagaśiśubhṛtā* | Bearing a baby snake |
| भुजङ्गप्रयातम् | *bhujaṅgaprayātam* | A snake's movement |
| भुजङ्गविजृम्भितम् | *bhujaṅgavijṛmbhitam* | Expansion of a snake |

| | | |
|---|---|---|
| भुजङ्गसङ्गता | *bhujaṅgasaṅgatā* | Shrinking of a snake |
| भ्रमरविलसिता | *bhramaravilasitā* | The hovering or sporting of bees |
| मञ्जुभाषिणी | *mañjubhāṣiṇī* | Sweetly speaking |
| मणिमध्यम् | *maṇimadhyam* | Having a jewel in the center |
| मणिमाला | *maṇimālā* | A garland of gems |
| मत्तमयूरम् | *mattamyūram* | A peacock intoxicated with joy |
| मत्ता | *mattā* | Delighted or intoxicated |
| मत्ताक्रीडम् | *mattākrīḍam* | Pleasure-grove of the delighted ones |
| मदनललिता | *madanalalitā* | Sporting amorously |
| मदलेखा | *madalekhā* | A streak of rutjuice |
| मदिरा | *madirā* | Nectar or spirituous liquor |
| मधुमती | *madhumatī* | Full of honey |
| मनोरमा | *manoramā* | A charming woman |
| मन्दाकिनी | *mandākinī* | Slow-streaming |
| मन्दाक्रान्ता | *mandākrāntā* | Slow-stepping |
| माणवकम् | *māṇavakam* | Young and fresh |
| मालती | *mālatī* | A bud or blossom |
| मालिनी | *mālinī* | A lady gardener |
| मृगी | *mṛgī* | A female deer |
| मृगेन्द्रमुखम् | *mṛgendramukham* | A lion's mouth |
| मेघविस्फूर्जिता | *meghavisphūrjitā* | Rumbling of cloud |
| मोटनकम् | *moṭanakam* | Crushing |
| रथोद्धता | *rathoddhatā* | One arrogant in his chariot |
| रुक्मवती | *rukmavatī* | Ornamented with gold |
| रुचिरा | *rucirā* | Splendid |
| लीलाखेलः | *līlākhelaḥ* | Moving or sporting playfully |
| लोला | *lolā* | Swinging or dangling |
| वंशपत्रपतितम् | *vaṁśapatrapatitam* | Falling of bamboo-leaves |
| वंशस्थविलम् | *vaṁśasthavilam* | The hollow of a bamboo cane |
| वसन्ततिलकम् | *vasantatilakam* | The ornament of spring season |
| वाणिनी | *vāṇinī* | A dancing girl |
| वातोर्मी | *vātormī* | Billowing wind |



| | | |
|---|---|---|
| वासन्ती | *vāsantī* | Jasmine |
| विद्युन्माला | *vidyunmālā* | A garland of lightning |
| विद्युल्लेखा | *vidyullekhā* | A streak of lightning |
| विपिनतिलकम् | *vipinatilakam* | The ornament of forest |
| वृत्तम् | *vṛttam* | Set in motion / circular |
| वैश्वदेवी | *vaiśvadevī* | All divine |
| शशिकला | *śaśikalā* | A digit of the moon |
| शशिवदना | *śaśivadanā* | Having moon-like face |
| शार्दूलललितम् | *śārdūlalaltiam* | Playing of a tiger |
| शार्दूलविक्रीडितम् | *śārdūlavikrīḍitam* | Playing of a tiger |
| शालिनी | *śālinī* | Possessing a house |
| शिखरिणी | *śikhariṇī* | A peaked mountain / a woman |
| शोभा | *śobhā* | Grace, beauty |
| श्येनी | *śyenī* | A female hawk |
| श्रीः | *śrīḥ* | Auspiciousness and prosperity |
| सती | *satī* | A chaste woman |
| समानिका | *samānikā* | Equal |
| सरसी | *sarasī* | A lake |
| सुमुखी | *sumukhī* | Having a beautiful face |
| सुरसा | *surasā* | Well flavoured / elegant |
| सुवदना | *suvadanā* | With a beautiful face |
| सोमराजी | *somarājī* | A thin crescent of the moon |
| स्त्री | *strī* | A woman |
| स्रग्धरा | *sragdharā* | Wearing a garland |
| स्रग्विणी | *sragviṇī* | One with a garland |
| स्वागता | *svāgatā* | Welcome |
| हरिणी | *hariṇī* | A female deer |
| हारिणी | *hāriṇī* | Captivating |
| हंसी | *haṁsī* | A female goose |

## Examples of Fourteen Varieties of Upajati

Here we provide fourteen verses from Sri Aurobindo's *Bhavānī Bhāratī* to illustrate fourteen varities of *upajāti* as mentioned in the section II.2.3 on page twenty-five of this book.

1. कीर्तिः *kīrtiḥ* उ इ इ इ

| | |
|---|---|
| अनन्तशक्त्युद्धिमशेषमूर्तिं | *anantaśaktryuddhimaśeṣamūrtiṁ* |
| को वक्ष्यतीमां तव सर्वशक्ते । | *ko vakṣyatīmāṁ tava sarvaśakte* |
| तेजस्त्वमेतद्बलिनां बलञ्च | *tejastvametadbalināṁ balaṁ ca* |
| त्वं कोमलानामपि कोमलासि ॥ | *tvaṁ komalānāmapi komalāsi* |

*Bhavānī Bhāratī*, 88

2. वाणी *vāṇī* इ उ इ इ

| | |
|---|---|
| सान्द्रं तमिस्रावृतमार्तमन्धं | *sāndraṁ tamisrāvṛtamārtamandhaṁ* |
| ददर्श तद्भारतमार्यखण्डम् । | *dadarśa tadbhāratamāryakhaṇḍam* |
| गूढा रजन्यामरिभिर्विनष्टा | *gūḍhā rajanyāmaribhirvinaṣṭā* |
| माता भृशं क्रन्दति भारतानाम् ॥ | *mātā bhṛśaṁ krandati bhāratānām* |

*Bhavānī Bhāratī*, 33

3. माला *mālā* उ उ इ इ

| | |
|---|---|
| नरास्थिमाला नृकपालकाञ्ची | *narāsthimālā nṛkapālakāñcī* |
| क्व सा कराली क्षुधिता च काली । | *kva sā karālī kṣudhitā ca kālī* |
| नग्ना च घोरा विवृतास्यभीमा | *nagnā ca ghorā vivṛtāsyabhīmā* |
| यस्या विरावैः सहसोत्थितोऽस्मि ॥ | *yasyā virāvaiḥ sahasotthito'smi* |

*Bhavānī Bhāratī*, 85

4. शाला *śālā* इ इ उ इ

| | |
|---|---|
| देहि क्रतून् देहि पिपासुरस्मि | *dehi kratūn dehi pipāsurasmi* |
| जानीहि दृष्ट्वा भज शक्तिमाद्याम् । | *janīhi dṛṣṭvā bhaja śaktimādyām* |
| शिरांसि राज्ञां महतां तनूश्च | *śirāṁsi rājñāṁ mahatāṁ tanūśca* |
| भोक्तुं नदन्ती चरतीह काली ॥ | *bhoktuṁ nadantī caratīha kālī* |

*Bhavānī Bhāratī*, 26



5. हंसी *haṁsī* उ इ उ इ

| | |
|---|---|
| दशायुधाढ्या दशदिक्ष्वगम्या | *daśāyudhāḍhyā daśadikṣvagamyā* |
| पातासि मातर्दशबाहुरार्यान् । | *pātāsi mātardaśabāhurāryān* |
| सहस्रहस्तैरुपगुह्य पुत्रान् | *sahasrahastairupaguhya putrān* |
| आस्से जगद्योनिरचिन्त्यवीर्या ॥ | *āsse jagadyoniracintyavīryā* |

*Bhavānī Bhāratī*, 90

6. माया *māyā* इ उ उ इ

| | |
|---|---|
| रक्तप्रवाहैरपि नास्मि तृप्ता | *raktapravāhairapi nāsmi tṛptā* |
| शतैः सहस्रैरयुतैरजानाम् । | *śataiḥ sahasrairayutairajānām* |
| प्रदत्त भित्त्वा हृदयानि रक्तं | *pradatta bhittvā hṛdayāni raktaṁ* |
| सम्पूजयन्त्येवमजा करालीम् ॥ | *sampūjayantyevamajāṁ karālīm* |

*Bhavānī Bhāratī*, 27

7. जाया *jāyā* उ उ उ इ

| | |
|---|---|
| सुखे निमग्नः शयने यदासं | *sukhe nimagnaḥ śayane yadāsaṁ* |
| मधोश्च रथ्यासु मनश्चचार । | *madhośca rathyāsu manaścacāra* |
| स चिन्तयामास कुलानि काव्यं | *sa cintayāmāsa kulāni kāvyaṁ* |
| दारांश्च भोगांश्च सुखं धनानि ॥ | *dārāṁśca bhogāṁśca sukhaṁ dhanāni* |

*Bhavānī Bhāratī*, 1

8. बाला *bālā* इ इ इ उ

| | |
|---|---|
| शक्तिः परा कोटिषु मानवानां | *śaktiḥ parā koṭiṣu mānavānāṁ* |
| मन्युश्रितानां भवसि प्रबुद्धा । | *manyuśritānāṁ bhavasi pravṛddhā* |
| आर्यान् विपन्नानवतीर्य पासि | *āryān vipannāvatīrya pāsi* |
| युगे युगे युध्यस आर्यमातः ॥ | *yuge yuge yudhyasa āryamātaḥ* |

*Bhavānī Bhāratī*, 58

9. आर्द्रा *ārdrā* उ इ इ उ

| | |
|---|---|
| कवे विलासिन् शृणु मातृवाक्यं | *kave vilāsin śṛnu mātṛvākyaṁ* |
| कालीं करालीं भज पुत्र चण्डीम् । | *kālīṁ karālīṁ bhaja putra caṇḍīm* |
| द्रष्टासि वै भारतमातरं तां | *draṣṭāsi vai bhāratamātaraṁ tāṁ* |
| घ्नतीमरातीन् भृशमाजिमध्ये ॥ | *ghnatīmarātīn bhṛśamājimadhye* |

*Bhavānī Bhāratī*, 30

10. भद्रा *bhadrā* इ उ इ उ

| | |
|---|---|
| सिन्धून् हिमाद्रिञ्च सुसौम्यभासा | *sindhūn himādriṁ ca susaumyabhāsā* |
| प्रकाशयन्ती सुदृढप्रतिष्ठा । | *prakāśayantī sudṛḍhapratiṣṭhā* |
| तिष्ठ प्रसन्ना चिरमार्यभूमौ | *tiṣṭha prasannā ciramāryabhūmau* |
| महाप्रतापे जगतो हिताय ॥ | *mahāpratāpe jagato hitāya* |

*Bhavānī Bhāratī*, 99

11. प्रेमा *premā* उ उ इ उ

| | |
|---|---|
| सनातनान् रक्षति धर्ममार्गान् | *sanātanān rakṣati dharmamārgān* |
| पुनः सहस्रांशुकुलार्यजन्मा । | *punaḥ sahasrāṁśukulāryajanmā* |
| लक्ष्मीः पुनः साप्यचला स्मितास्या | *lakṣmīḥ punaḥ sāpyacalā smitāsyā* |
| समुज्ज्वला राजति भारतेषु ॥ | *samujjvalā rājati bhārateṣu* |

*Bhavānī Bhāratī*, 94

12. रामा *rāmā* इ इ उ उ

| | |
|---|---|
| प्रीतिर्दया धैर्यमदम्यशौर्यं | *prītirdayā dhairyamadamyaśauryaṁ* |
| श्रद्धा तितिक्षा विविधाश्च विद्याः । | *śraddhā titikṣā vividhāśca vidyāḥ* |
| अनन्तरूपे त्वमसि प्रसीद | *anantarūpe tvamasi prasīda* |
| चिरं वसार्ये हृदि भारतानाम् ॥ | *ciraṁ vasārye hṛdi bhāratānām* |

*Bhavānī Bhāratī*, 98

13. ऋद्धिः *ṛddhiḥ* उ इ उ उ

| | |
|---|---|
| समाकुलं भाविभिरास्यवर्यै- | *samākulaṁ bhāvibhirāsyavaryair-* |
| र्ब्रह्माणमद्राक्षमथाभ्ररूपम् । | *brahmāṇamadrākṣamathābhrarūpam* |
| सहस्रमक्षीणि ददर्श तस्मिन् | *sahasramakṣīṇi dadarśa tasmin* |
| प्रतीक्षमाणान्यभयं जनन्याः ॥ | *pratīkṣāmāṇānyabhayaṁ jananyāḥ* |

*Bhavānī Bhāratī*, 49

14. बुद्धिः *buddhiḥ* इ उ उ उ

| | |
|---|---|
| सुप्तेषु पुत्रेषु रणोत्सुकेषु | *supteṣu putreṣu raṇotsukeṣu* |
| निशाचरः शोणितमार्यमातुः । | *niśācaraḥ śoṇitamāryamātuḥ* |
| पिबन् विनर्दस्यबलान् बली को | *piban vinardasyabalān balī ko* |
| विहंसि चाण्डाल कृतान्तभक्ष्य ॥ | *vihaṁsi cāṇḍāla kṛtantābhakṣya* |

*Bhavānī Bhāratī*, 43

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*Chandovallari* is an attempt to introduce and explain the structure of the principal *chandas* of Sanskrit prosody. More importantly it attempts to give a direct feel and a living experience of the majestic sonority of various *chandas*.

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